

September 2003
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Lobo Inks 12-Film Deal

Lobo Media Productions has struck a deal with a group of European investors to produce a series of 12 LF films over the next 12 years. The group has committed more than US\$100 million to the "Expeditions for Knowledge" series, and additional funding is expected from corporate sponsors and other sources.

The company says that the films will combine "dynamic visuals, exotic locations, and unusual cultures with a strong story-driven narrative concept."

The first film, tentatively titled *Mysteries of New Guinea*, will start shooting in November for a 2004 release. President **Mal Wolfe** will produce and direct most, if not all, of the films in the series. The subjects of two subsequent films have been determined but not disclosed.

Lobo will distribute films in the series through its sister company, Lobo Images, under the direction of **Kathleen Wolfe**, Lobo's director of sales and marketing. She is working to build strategic alliances with sponsors who will help individual theaters to market the films.

The company says that its research indicates that "theaters and sponsors view

(See **BIZ** on page 4)

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Cameron's LFCA Speech

Adventures in the LF Trade, or What I Did On my Summer Vacation

by James Cameron

So I've done one — count 'em, one — large format film, and I get to do the keynote address at LFCA. I assume this is because it is a curiosity whenever a Hollywood filmmaker crosses over to work in LF, so I'll give you my impressions, having done it once, for what they are worth. But bear in mind I didn't do a drama: it was a documentary, which doesn't speak well to my core skills.

However, we plunged in heedlessly and I learned a lot about documentaries. Like: they're hard. Major props to documentary filmmakers. I have much greater respect now for the rigorous discipline of non-fiction than I did before, believe me.

I'm going on the assumption that everybody here today is already a fan of, or practitioner in, giant-screen filmmaking. So there's no point extolling the virtues of the LF experience, which I've loved since I saw **Graeme Ferguson's** *North of Superior at Ontario Place* [in Toronto] in 1972. I've always wanted to make one of these films, and much more so since IMAX 3D was introduced.

I got my first taste of 3D shooting when I co-directed *T2 3D* for **Universal Studios**. It was a location-based 3D film which we shot in 5-perf 70mm, and it was projected using dual 70mm projectors running at 30 fps.

The goal was to do lighting, camera movement, and editing as close to the style of the *Terminator* films as possible. I was told going in about all the limitations of stereo photography, so I got Universal to pay for extensive testing to find out

(See **CAMERON** on page 8)

GSTA 2003 Preview

More than 500 people are expected to attend the annual conference and trade show of the **Giant Screen Theater Association** in Glasgow, Scotland, Sept. 19-23. The meeting, hosted by the **Glasgow Science Centre**, will feature film screenings, panel discussions, a technical session, committee meetings, an awards ceremony, and numerous receptions. It will also mark the first time the GSTA, which was formerly dedicated exclusively to 15/70 films and theaters, will visit an 8/70 venue, with a side trip to **Loch Lomond Shores**, 20 miles (32 km) northwest of Glasgow. And being in the land of Robert Burns, the meeting will naturally provide conferees with opportunities to play golf and drink whisky.

The conference will screen 11 new films, four new shorts, 17 films in progress, and 11 films in development. No fewer than five of the new films are appearing before their public premieres: *Misadventures in 3D: More 3D Mania* (nWave Pictures), *Lions of the Kalahari* (Destination Cinema), *Sacred Planet* and *The Young Black Stallion* (Buena Vista), and *Volcanoes of the Deep Sea* (Stephen Low Company).

Missing in action is *Virtual Actors featuring The Boxer*, which was to have been included in New Films. A glitch at a post production facility over the summer halted film recording, making it impossible to get a print to Glasgow in time. However, **TAARNA Studios** producers **Greg Roy** and **Marco Gagnon** say they'll have a DVD of the film to show to interested parties.

This year's Films in Development presenters will each have a few minutes in a session in the IMAX theater to describe

(See **GSTA** on page 6)

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The Insiders

LF Filmmaking Then and Now

by Bayley Silleck

Editor's note: LF insiders of long standing are invited to enjoy Mr. Silleck's many shorthand references to a rich cast of characters. For everyone else, I've provided explanatory notes at the end of the column.

My first LF job was working with **Francis Thompson** on *Energy! Energy!*, a 15/70 film for the U.S. Pavilion at the '82 World's Fair in Knoxville, TN. The film turned out reasonably well, in spite of the fact that its production coincided with the changeover in administrations from Jimmy Carter to Ronald Reagan and a 180-degree shift in federal energy policy. That experience, grueling as it was, taught me all I needed to know about committee filmmaking.

When Francis and I went back down to Knoxville a few weeks after the premiere to see how the film was doing, we were accosted by one of the theater staff. "You guys oughta be ashamed of yourselves," she said, brandishing a sheaf of official-looking forms. "So far, you've made 268 people physically ill!" She informed us that the latest victim of a particularly visceral aerial sequence in the film was none other than the Canadian Minister for Energy, who had bolted out of his seat and made it just half-way out the exit before losing what must have been an excellent three-course lunch.

I looked at Francis, who was struggling to suppress a certain devilish glee, and tried to express contrition enough for both of us, but the lady had already spun on her heel and departed.

A lot has changed in the LF industry since then — beside the fact that viewers don't throw up quite as often.

In the industry's first two decades, world's fairs were the locomotives driving LF production and innovation, along with a handful of young and bold museums. Those were good years for filmmakers fortunate

enough to be "commissioned" by governments and corporations to play in the fields of Large Format. The results ranged from *Tiger Child* and *To Fly!* to *Beavers* and *Imagine*. Of course, some corporations backed the wrong project and paid dearly for it (anybody seen **Philips** or **Intel** lately?)

How LF films get financed today is one of the Seven Wonders of the World (officially replacing the Hanging Gardens of Babylon). And yet somehow they do, ladled out of an ever-roiling *bouillabaisse* of grants, pre-releases, tax credits, bank loans, distribution advances, private funds, in-kind contributions, and more elusive but still significant corporate investment. Both institutional and commercial sectors also have their own 800-pound angels now — the **National Science Foundation** for the former and Hollywood for the latter.

In my two-plus decades in the field, production of LF films has gone from a technological state roughly equivalent to the documentary days of Grierson and Flaherty — when the basic tools were only a remarkable new kind of camera and a projector that was a sight (and a fright) to behold — to an industry and an art possessed of almost everything that conventional filmmakers have at their disposal. Yes, it's true, we still don't have a practical sound camera or a readily available high-speed camera for true slow motion, but look at the upside: 20 years ago we didn't even have a workable optical printer, and our effects were barely above the level of **Méliès**.

Now we and Hollywood are in the middle of a revolution in digital image-making (note to self: delete technobabble like "image capture" from future correspondence) whose dimensions (all three of them) are unquantifiable. What **Eddie Garrick** started, way out on the fringes of LF technology, guys like **Stassen**, **Phillips**, **Keighley**, **Reyna**, and many others have incorporated into the mainstream. CGI, compositing, and matte work of the highest quality are all now at our disposal.

In live action, thanks to a bunch of talented innovators, we've acquired incredible new capabilities: **Low** (pere and fils), **McNabb**, and **Archambault** led the way into the third dimension; **Parks** opened our eyes to the world of the very small; **Goodman** (with **SpaceCam**) gave us aerial panoramas of unprecedented stability; while **McGillivray** and other producers added Steadicam and CableCam to the LF tool kit, resulting in an exciting new fluidity of camera movement.

The availability of a much greater range of LF cameras (hey, Mark II, we still love ya!) has also changed the way we do our thing, especially in the field. Lighter 15/70 cameras can be mounted more easily on a variety of platforms. Optics are greatly improved. The 8/70 cameras with their five-minute loads — and occasionally even 35mm and 24P digital systems supported by new image-sharpening software — give us the chance to run longer in uncontrollable wildlife situations and capture (oops!) the unguarded emotions of *homo sapiens*. (Note to self: Think you just stepped into the crossfire of 15/70 vs. "substandard" formats. Gotta watch that. Could be more dangerous than a DC-3 in a Venezuelan rain squall!)

What hasn't changed in two decades, and what I believe to be the true coin of the LF realm, is the seemingly unquenchable passion of filmmakers for their chosen medium (and that includes theater operators brave enough to get involved with production). In the face of frequently life-threatening dangers (**Jim**, **Noel**, and **Leo** were among the very bravest), logistical nightmares, miserable weather (and never a cover set), equipment packages that vastly outweigh the entire crew, camera electronics that may soon require ACs to have a Caltech Ph.D; in spite of fundraising Everests, an endemically inequitable box office share and, yes, those occasional committees that know better than we do what the public wants or doesn't want; despite all this, somehow LF filmmakers to-

(see **SILLECK** on next page)

The Mailbox

Boy oh boy, James, are you off-base with your editorial, “What Wasn’t Said at LFCA,” (*LFX*, Summer 2003). First, the factual premises of your piece are largely wrong. And, more importantly, these factual problems lead you to the conclusion that LFCA is an organization that capitulates on substantive matters when confronted with outside pressure. Although my response to your editorial is based upon my experience as a board member for LFCA, I speak for myself, and not as an official representative of the organization.

First, the factual errors. In your editorial you state, “LFX has learned that the session was a matter of heated debate within the organization.” As a matter of fact, I am aware of no such debate, neither among the conference planners, nor any other groups within the board of Directors. And if there was heated debate within the membership itself, why did board members not reflect this? Because there was no such heated debate!

You then further state, “...ultimately Imax threatened not to participate if opponents of DMR were included.” For **Imax Corporation** to make such a threat wouldn’t have made any sense. The session, put

together by **Andy Gellis** — who in the past has shown *no* qualms about putting together panels of speakers who will most assuredly clash in public — was *never* intended as a panel discussion or debate forum.

From its inception, this session on repurposing was to be a film-based, educational presentation of differing techniques, including DMR. A number of likely presenters — including myself — were approached by Andy and encouraged to participate. In my particular case, there were three examples that I might have presented, including segments from **Disney’s** *Ultimate X*, **National Geographics’** *Roar: Lions of the Kalahari*, and from a new technique that we are developing at RPG to apply to older, grainier film stocks. In the case of the first two, the 35mm elements that we used in production had never been pulled or printed, and thus could not be shown on screen to illustrate how successful (or not) our repurposing turned out. And, unfortunately, our own R&D process was at too preliminary a stage to be shown publicly.

Andy Gellis has no idea if I am one of the opponents of DMR. Logically, he

might wonder if I am, since DMR may work against my own business interests. In plain fact, he *never* asked me. Why? Because I don’t believe Imax made the “threat” you suggest in your article. Just days before the conference was to begin, Andy continued phoning to pick my brain for any other shows and presenters that might fit the format of the session, as he was having difficulty finding additional films and presenters that were available. Hardy fits the profile of someone who had bowed before threats, does it?

Finally, in your presentation of factual errors you state, “...LFCA relented, over the objections of some of its top officers.” To which top officers are you referring? I know of none who objected, since as I mentioned previously, there were really no discussions about this supposed “issue.”

I find it interesting that you cite no source for the inaccurate information upon which you have based the rest of your editorial, in which you take the LFCA to task for becoming (apparently) a gutless organization. Your own personal opinion is fine, but unnamed sources ought to be fact-checked before publication.

(See **MAILBOX** on page 11)

(from **SILLECK** on previous page)

day keep the faith, baby, as they did in the '70s and '80s. They keep on coming into the industry. They have brilliant ideas and benighted ideas. They make terrific films and lousy films (although more of the former).

So long as LF filmmakers and their production partners remain intoxicated with the power of the giant screen to astonish and to educate, so long as they find new ways to enhance that power, it will continue to be, as **Harry Cohn** said, “a great art we’re doing business in.”

Bayley Silleck has been making LF films for more than 20 years, including Lost Worlds: Life in the Balance and the Oscar-nominated Cosmic Voyage. He is currently directing Brain Power for Partners HealthCare. An article by Silleck about that film will appear in a future issue of LF Examiner.

Notes

Francis Thompson: Oscar-winning producer of special-format films for world’s fairs. Also produced *To Fly!* and several other LF films.

Philips and Intel: Sponsors of *Light and Life* (1991) and *The Journey Inside* (1994) respectively. Both films were perceived as extended commercials and therefore not widely accepted by the mostly institutional LF community of the day.

Grierson and Flaherty: John Grierson and Robert Flaherty, pioneer documentary filmmakers. Grierson is said to have coined the term “documentary” and Flaherty made *Nanook of the North* (1921).

Méliès: French magician and filmmaker Georges Méliès pioneered cinema special effects in hundreds of short films made between 1896 and 1914.

Eddie Garrick: Producer/director of *The Magic Egg* (1984), the first computer animated LF film.

Stassen: Ben, director, president of **nWave**

Pictures.

Phillips: Sean, cinematographer, stereographer.

Keighley: David, post production supervisor, **DKP/70MM Inc.**

Reyna: Chris, post production supervisor, **Imagica USA, Inc.**

Low: Colin and Stephen, respectively; LF directors.

McNabb: Ernie, late cinematographer.

Archambault: Noel, late stereographer.

Parks: Peter, specialty cinematographer.

Goodman: Ron, aerial cinematographer.

MacGillivray: Greg, director, **MacGillivray Freeman Films, Inc.**

Mark II: Early IMAX camera, unsophisticated by today’s standards, but a workhorse of the industry.

Jim, Noel, and Leo: Jim Freeman, Noel Archambault, and Leo Zourdoumis all died while making films.

Harry Cohn: 1930s Hollywood producer and mogul, head of Columbia Pictures.

THE BIZ

DEALS

(from **BIZ** on page 1)

consistent annual release dates as a strong marketing strategy" that assists theaters in scheduling and helps create audience anticipation and word of mouth.

UK co. planning films, theaters

London-based **MobileFuture PLC** is planning to develop destination IMAX theaters and films, starting with a project in Springfield, MO. Company principals include **Fred Weinert**, founder of the Blockbuster Video rental chain in the U.K., and Emmy award-winning documentary maker **Stephen Crisman**.

The company is seeking shareholder approval to invest up to \$1,275,000 in a 350-seat IMAX 3D venue in Missouri. A newly formed company, **Newco LLC**, would obtain a construction loan of \$3.5 million. The proposed site is adjacent to the **Wonders of Wildlife Museum** on the campus of the flagship store and headquarters of **Bass Pro**, a chain of hunting, fishing, and outdoor equipment retail stores. The 300,000-square-foot (27,500-square-meter) Springfield store receives about 4 million visitors a year. Bass Pro operates 16 sites in North America and is developing seven more, including one in Toronto.

At press time we were unable to obtain details about the films that would be made for the theaters, although presumably they would have an outdoor theme.

nWave to distribute **Brain Power**

nWave Pictures will distribute and provide digital images and effects for **Brain Power**, the new LF film being produced by **Partners HealthCare** and directed by **Bayley Silleck**. The film explores the processes of the human brain by following American cyclist **Tyler Hamilton** through the 2003 Tour de France.

The film and its tribulations in covering Hamilton's tour were the subject of an Aug. 5 story in the *New York Times*, and will also be covered in an article by Silleck in a future issue of *LFX*.

The film is set for release in fall 2004.

Eminent to make **Cowboy** film

Eminent Films and **Flame Ventures** have signed a deal to finance and produce an LF film about cowboys. The film will examine the mythic qualities of this American figure in history, art, and popular culture.

Eminent Films was formed by **Neils de Jong Franken** and **Michael Kochorek**, who were involved in the production and distribution of **Extreme**. Most recently, de Jong Franken has been with **Productions Pascal Blais** in Montreal.

Flame Ventures was founded by **Tony Krantz**, a founding partner with **Ron Howard** and **Brian Grazer**, of **Imagine Television**, and producer of David Lynch's feature *Mullholland Drive*.

Polla, Ballantyne projector deal

Larry Polla, formerly chief technology officer of the now defunct **MegaSystems, Inc.**, has made a deal with **Ballantyne of Omaha, Inc.**, to distribute the LF projection systems he co-invented. The equipment will be marketed by **Perfect Projections, Inc.**, and serviced by Ballantyne.

Polla and former partner **Steve Kitten** developed the 8/70 system in the 1990s at **Hi-Tech Motion Picture Systems**, which was acquired by **MegaSystems** in 1998. Polla was forced out of the company in 2000 (see *The Biz*, *LFX* March 2000), and later formed **Perfect Projections**. **Megasystems** ceased operating in November 2002 (see *LFX* December 2002) and Ballantyne acquired the manufacturing, sales, and marketing rights to the brand.

Arclight produces EPKs for MFF

Hollywood's **Arclight Productions** has produced Electronic Press Kits for **MacGillivray Freeman Films'** latest two LF films, **Coral Reef Adventure** and **Top Speed**. The EPKs include 30 minutes of video for media outlets to use to promote the films, including interviews, behind-the-scenes footage, and clips from the finished films. The production house has produced EPKs for three previous MFF films.

Arclight was founded by **Steve**

Kochones, formerly manager of the IMAX theater at the **California Science Center**.

MediaMerge supports **St. Louis**

MediaMerge, Inc., of Birmingham, AL, has reached an agreement to provide technical support for the **St. Louis Science Center's** IMAX dome theater. The company will service the theater's projector and sound system under IMAX's service partnership program. This is the third such contract **MediaMerge** has signed (see *The Biz*, *LFX* Summer 2003).

FILM STOCK

Imax posts Q2 profits

In the quarter ending June 30, 2003, **Imax Corporation** posted net earnings of US\$969,000 (\$0.03 per share) on revenues of \$34.8 million, compared to \$3.04 million (\$0.09 per share) on revenues of \$38.9 million in the same quarter of 2002. For the six months ending June 30, net earnings were \$3.39 million (\$0.10 per share) in revenues of \$44.46 million in 2003, compared to \$13.58 million (\$0.41 per share) on revenues of \$41.1 million in 2002. The Q2 earnings in 2003 include \$199,000 (\$0.01 per share) from discontinued operations.

In the second quarter the company signed contracts for seven theater systems, including three 3D theaters in Mexico and two MPX™ theater systems in China to be installed in 2004/2005.

Imax said that the strong performance of *The Matrix Reloaded: The IMAX Experience* validated its new strategy of pursuing the commercial theater market with conversions of Hollywood features and its new low-cost multiplex projection system. As of the middle of August, the film had reportedly grossed \$10 million in IMAX theaters alone, although this number was not reported through the usual box office tracking system.

After the release of the IMAX *Matrix* in June, company shares rose to a 52-week high of \$9.75. By the end of August, they had slipped to around \$7.00, roughly

THE BIZ

FILM STOCK

where they stood before the film opened.

In late August, Vancouver's **Mainframe Entertainment, Inc.**, a subsidiary of Imax that produces computer animation, reported that it had restructured CDN\$6.1 million (US\$4.4 million) in senior secured debenture with Imax. A Mainframe press release said that "the restructuring of the debt allows Mainframe to settle the debenture by way of scheduled payments, while allowing Imax to begin immediately monetizing its debt investment in Mainframe. Imax is retaining its equity investment in Mainframe and the two companies continue to work together on mutually owned projects such as *Gulliver's Travels*, an animated film that has been in development since 1998.

Ballantyne reports profit in Q2

In the quarter ending June 30, 2003, **Ballantyne of Omaha, Inc.**, reported earnings of \$557,460 (\$0.04 per share, diluted) on net revenues of US\$9.44 million, up from the same period of 2002, which saw a loss of \$707,901 (-\$0.06 per share) on revenues of \$7.26 million. This made 2003's Q2 the first profitable quarter for the company since Q4 of 1999.

For the six months ending on June 30, the company reported net income of \$173,365 (\$0.01 per share) on revenues of \$16.97 million in 2003, compared to a loss of \$808,927 (-\$0.08 per share) on revenues of \$16.42 million in 2002.

Ballantyne produces equipment for motion picture projection (including 8/70 systems) and the food service industry.

ITIT posts half-year loss

In the six months ending June 30, 2003, **I.T. International Theaters** posted a loss of US\$2.7 million on revenues of \$49.8 million, compared to a loss of \$0.5 million on revenues of \$33.8 million in the first half of 2002. The Israel-based company, which operates multiplex and IMAX theaters in eastern Europe, said that changes in the exchange rate between U.S. and Israeli currencies were primarily responsible for the losses.

PERSONNEL

The company operates three IMAX theaters in Poland and in March opened a 430-seat IMAX house in a nine-plex in Prague, Czech Republic, which it said had a stronger opening than the three Polish theaters. I.T. has announced plans to build three more IMAX screens in Hungary, Bulgaria, and Greece.

Seidl new head of Seattle's PSC

R. Bryce Seidl has been named the director of the **Pacific Science Center** in Seattle, WA. He replaces **George Moynihan**, who retired from the position in July after serving as the center's director for 23 years (see *The Biz*, LFX February 2003).

Seidl comes to the center from the **Pilchuck Glass School**, where he had been interim executive director. Before that he was president and CEO of **Fisher Mills, Inc.**, and worked for 25 years with the **Simpson Timber Company** in Seattle. He also served for 10 years in elected office in Vancouver, WA, including in the positions of city council member and mayor.

The science center has announced that to honor Moynihan's long service, it will raise \$300,000 to restore and relight the building's signature arches, designed by **Minoru Yamasaki**. They will be repainted and repaired in time for the Pacific Science Center's 40th anniversary next year.

Roden leaves Euromax, LF biz

Alison Roden, head of IMAX development at the **Science Museum, London**, and president of **Euromax**, stepped down from both of those positions over the summer. She says she plans to spend a few months at home as a full-time mother to her children before deciding on her future career path.

The Science Museum's **Alex Page** will take over Roden's responsibilities there and **Euromax** will elect a new president in the fall.



Alison Roden

IN MEMORIAM



David Callaghan, Sr.

David Callaghan, Sr., the first projectionist at the first permanent IMAX theater, died of cancer on May 25 at the age of 76.

Callaghan worked as a telecine projectionist at Canada's CTV network and at the Canadian Broadcasting Corporation for 18 years before joining the staff of the **Ontario Science Center** when it opened in 1969. He also occasionally worked as a spotlight operator in Toronto's live theaters.

While at the science center, he helped **Imax Corporation** founders **Graeme Ferguson** and **Bill Shaw** conduct tests of their prototype projection system, and when construction began on **Ontario Place** a year later he became the first IMAX projectionist at its **Cinesphere**, the first permanent IMAX theater. Callaghan worked at Ontario Place for about a year and a half.

He worked as a 35mm and 5/70mm projectionist at a number of theaters in the Toronto area throughout the 1970s and 1980s, apart from a brief stint at the television studio of Seneca College in the late 1970s. He retired in 1991.

Callaghan is survived by his second wife, five children, six grandchildren, a sister and numerous nieces and nephews.

Son **David, Jr.**, himself a projectionist with 30 years of 35mm and 70mm experience, is also an IMAX operator at **Cine-sphere**. He says, "My father was a modest man. He did not seek the spotlight, except to operate it."

(from *GSTA* on page 1)

their projects. This is a change from the last six conferences, at which presenters were given tables near the trade show where they could show passersby their materials. The relatively low number of films in the category this year led conference planners to return to the presentation format.

Topics of the panel discussions will include "The State of the Giant Screen Industry," "Critiquing Giant Screen Films," "National Science Foundation Learning Workshop," and "Understanding the Giant Screen Audience." This last is a presentation by consultants from **TNS Intersearch** on the results of the recently completed research study of LF viewers and non-viewers.

The technical session will include presenters from **CFI Laboratories**, **Eastman Kodak**, **Image Quest 3-D**, **Imagica USA**,

Imax Corporation, **MacGillivray Freeman Films**, and **RPG Productions**.

The closing ceremony will present awards in the categories of Best Film for Learning, Best Sound, Best Cinematography, and Best Film. A Special Achieve-

ment award may also be presented.

The October issue of *LF Examiner* will include complete coverage of the conference

Films being presented at GSTA 2003

New Films

Bugs!
Coral Reef Adventure
Ghosts of the Abyss
Misadventures in 3D: More 3D Mania
Our Country
Roar: Lions of the Kalahari
Sacred Planet
Texas: The Big Picture
Top Speed
Volcanoes of the Deep Sea
The Young Black Stallion

SK Films
MacGillivray Freeman Films
Buena Vista Pictures Distribution
nWave Pictures Distribution
Giant Screen Films
Destination Cinema, Inc.
Buena Vista Pictures Distribution
Texas State History Museum
MacGillivray Freeman Films
Stephen Low Company
Buena Vista Pictures Distribution

New Shorts

Falling in Love Again
Home of Freedom
Stage Fright
Where the Trains Used to Go

National Film Board of Canada
Franklin Institute Science Museum
Mark Bethune
Morten Skallerud

Films in Progress

Asteroids
Air Force: The Battle for Red Flag
Dinosaurs
Forces of Nature (wt)
Greece: Secrets of the Past
Heart of India
The Matrix Revolutions: The IMAX Experience
NASCAR 3D: The IMAX Experience
Neelkanth—Child's Journey in India
Ocean Planet
Rodeo
Sharks
Space Journey
Symbiosis Symphony—The Feature of Life
Vikings
We the People

Big Films, Inc.
K2 Communications
Sky High Entertainment, Giant Screen Films
Destination Cinema, Inc.
MacGillivray Freeman Films
MacGillivray Freeman Films
IMAX Corporation
IMAX Corporation
BAPS Swaminarayan Sanstha
MacGillivray Freeman Films
SK Films, Inc.
SK Films, Inc., Principal Large Format
MacGillivray Freeman Films
ICAM Co., Ltd.
Sky High Entertainment, Giant Screen Films
Inland Sea Productions, Inc.

Films In Development

Brain Power
Carriers
Cell Wars
Flying Cars (wt)
The Golden Road
The Great Wall
Humpback Whales
McKinley
The Nile
Patagonia: South America's Untamed Wilderness
Return to Everest
Sharks

Partners Health Care
SK Films, Inc.
SK Films, Inc.
Rigaud Production
Elizara Productions
Jonathan Barker
MacGillivray Freeman Films
MacGillivray Freeman Films
MacGillivray Freeman Films
Truett Latimer Productions, LLC
MacGillivray Freeman Films
MacGillivray Freeman Films

GSTA Award Nominees

Best Film for Learning

Bugs!
Coral Reef Adventure
Jane Goodall's Wild Chimpanzees
Lewis and Clark: Great Journey West
Space Station 3D

Best Sound

Coral Reef Adventure
Jane Goodall's Wild Chimpanzees
Lewis and Clark: Great Journey West
Pulse: A Stomp Odyssey
Space Station 3D
Straight Up: Helicopters in Action

Best Cinematography

Bugs!
Coral Reef Adventure
The Human Body
Lewis and Clark: Great Journey West
Pulse: A Stomp Odyssey

Best Film

Bugs!
Coral Reef Adventure
The Human Body
Jane Goodall's Wild Chimpanzees
Pulse: A Stomp Odyssey

GSTA 2003 Conference Schedule

Hilton: Glasgow Hilton
GSC: Glasgow Science Center
IMAX: Glasgow Science Center IMAX Theater
LLS: Loch Lomond Shores

Thursday, September 18

7:30 pm – 10:30 pm Early Registration Hilton

Friday, September 19

8:00 am – 1:00 pm New Film Rehearsals IMAX
9:00 am – 1:30 pm Registration & Information Hilton
10:30 am – 1:30 pm Awards Sub-Committee Meeting Hilton
11:00 am – 1:30 pm Consumer Research Work Team Meeting Hilton
1:30 pm Buses depart for LLS Hilton
3:00 pm – 4:00 pm Finance Committee Meeting LLS
4:00 pm – 5:00 pm Executive Committee Meeting LLS

Group A

2:00 pm – 3:15 pm **Legend of Loch Lomond**, 8/70 Theatre Tour LLS
3:15 pm – 4:30 pm Scotch Whisky Tasting LLS

Group B

2:00 pm – 3:15 pm Scotch Whisky Tasting LLS
3:15 pm – 4:30 pm **Legend of Loch Lomond**, 8/70 Theatre Tour LLS

Groups A & B

4:30 pm – 5:15 pm Associate Members Meeting LLS
5:30 pm – 6:30 pm Reception on the Roof Top Terrace LLS
6:30 pm Buses depart for Hilton LLS
7:00 pm – 10:00 pm Registration & Information Hilton
7:30 pm – 9:00 pm Films In Progress Rehearsal IMAX
9:00 pm – 9:30 pm Films In Development Rehearsal IMAX
9:30 pm – 10:30 pm Technical Session Rehearsal IMAX

Saturday, September 20

7:30 am – 6:30 pm Registration & Information Hilton
8:00 am – 10:30 am BOD Breakfast & Meeting Hilton
11:00 am – 1:00 pm Working Lunch & Committee Meetings Hilton
1:00 pm – 1:40 pm IMAX Corp's Branding Session Hilton
1:45 pm – 3:15 pm Understanding the Giant Screen Audience Hilton
3:15 pm – 3:30 pm Coffee & Networking Break Hilton
3:30 pm – 5:00 pm State of the Giant Screen Industry Part II Hilton
5:10 pm Buses depart for GSC Hilton
5:30 pm – 7:30 pm Technical Session IMAX
6:30 pm Buses depart for Opening Receptions Hilton
7:00 pm – 7:30 pm First-Timers & New Members Welcome Reception IMAX
7:30 pm – 12:00 am Glasgow Science Centre Reception GSC

Group A

7:30 pm – 8:30 pm **Bugs!** IMAX
8:30 pm – 9:30 pm **Sacred Planet** IMAX
9:30 pm Early Bus departs for Hilton GSC

Group B

9:45 pm – 10:45 pm **Bugs!** IMAX
10:45 pm – 11:45 pm **Sacred Planet** IMAX
12:15 am Last Bus departs for Hilton GSC

Sunday, September 21

8:00 am – 1:00 pm New Films Rehearsal IMAX
8:30 am – 6:30 pm Registration & Information Hilton
8:30 am – 10:00 am Educational Materials Part III Hilton
10:00 am – 10:15 am Coffee & Networking Break Hilton
10:15 am – 11:45 pm Critiquing Giant Screen Films: Part III Hilton
11:45 pm – 12:00 pm Networking Break Hilton
12:00 pm – 12:45 pm National Science Foundation Learning Workshop Hilton
12:45 pm – 5:30 pm Group B, Afternoon & Dinner (on your own)
1:00 pm – 5:00 pm Developing Members Workshop Hilton
6:00 pm – 12:00 pm Construct Trade Show Hilton

Group A

1:10 pm Buses depart for GSC Hilton
1:30 pm – 2:30 pm **Roar: Lions of the Kalahari** IMAX
Stage Fright (short) IMAX
The Young Black Stallion IMAX
2:30 pm – 3:30 pm Break
3:30 pm – 3:45 pm Break

3:45 pm – 4:45 pm

4:45 pm – 5:45 pm

6:00 pm

6:15 pm

Group B

5:50 pm

6:15 pm – 7:15 pm

7:15 pm – 8:15 pm

8:15 pm – 8:30 pm

8:30- pm – 9:30 pm

9:30 pm – 10:30 pm

10:40 pm

Monday, September 22

7:30 am – 6:00 pm

8:00 am – 3:00 pm

10:00 am – 12:00 pm

Group A

7:50 am

8:00 am – 8:30 am

8:30 am – 10:00 am

10:00 am – 10:15 am

10:15 am – 11:00 am

11:00 am – 12:10 pm

12:20 pm

12:20 pm

Group B

11:00 am – 12:20 pm

12:10 pm

12:40 pm – 2:10 pm

2:10 pm – 2:25 pm

2:25 pm – 3:10 pm

3:10 pm – 4:20 pm

4:30 pm

4:30 pm – 10:30 pm

5:00 pm – 7:30 pm

7:30 pm – 8:30 pm

9:00 pm – 10:00 pm

10:30 pm – 12:30 am

Tuesday, September 23

7:30 am – 5:00 pm

7:30 am – 11:00 am

7:30 am – 9:00 am

9:05 am – 9:40 am

12:00 pm – 2:30 pm

Group A

9:40 am

10:00 am – 11:00 am

11:00 am – 12:00 pm

12:00 pm – 12:15 pm

12:15 pm – 1:15 pm

1:15 pm – 2:15 pm

2:30 pm

Group B

2:20 pm

2:45 pm – 3:45 pm

3:45 pm – 4:45 pm

4:45 pm – 5:00 pm

5:00 pm – 6:00 pm

6:00 pm – 7:00 pm

7:15 pm

8:15 pm – 10:30 pm

Misadventures in 3D: More 3D Mania

Falling in Love Again (short)

Volcanoes of the Deep Sea

Buses depart for Hilton

Dinner (on your own)

Buses depart for GSC

Roar: Lions of the Kalahari

Stage Fright (short)

The Young Black Stallion

Break

Misadventures in 3D: More 3D Mania

Falling in Love Again (short)

Volcanoes of the Deep Sea

Buses depart for Hilton

Registration & Information

Exhibitor Move-In

Consumer Research Work Team Meeting

Buses depart for GSC

Coffee & Muffins

Films In Progress

Break

Films in Development

Our Country

Home of Freedom (short)

Where the Trains Used to Go (short)

Lunch (on your own)

Buses depart for Hilton

Lunch (on your own)

Buses depart for GSC

Films In Progress

Break

Films in Development

Our Country

Home of Freedom (short)

Where the Trains Used to Go (short)

Buses depart for Hilton

GSTA 2003 Trade Show

Dinner

Host Bar

Exhibitor Prizes

Exhibitor Move-Out

Registration & Information

Exhibitor Move-Out

Theater Members Meeting

All Members Meeting

GSTA Board of Directors Meeting

Buses depart for GSC

Texas: The Big Picture

Ghosts of the Abyss

Break

Top Speed

Coral Reef Adventure

Buses depart for Hilton

Buses depart for GSC

Texas: The Big Picture

Ghosts of the Abyss

Break

Top Speed

Coral Reef Adventure

Buses depart for Hilton

GSTA Awards Program

IMAX

IMAX

IMAX

GSC

Hilton

IMAX

IMAX

IMAX

IMAX

IMAX

IMAX

GSC

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James Cameron's LFCA 2003 Keynote Speech

(from **CAMERON** on page 1)

what worked and what didn't.

We consulted with all the gurus of stereography and I was told what I could and couldn't do. We looked at all the existing LF and location-based 3D films to make notes about what worked and what didn't.

We found, for example, that it took several seconds for the eyes to adjust when you cut from a distant subject to a close one, so we knew that the normal editing rhythm of a fast-paced action film wouldn't work.

Then we started shooting and I was amazed at how bulky and difficult the cameras were: big beamsplitter rigs the size of a refrigerator that required night exteriors to be lit to an *f* 5.6. When we did our big future war set, we used three Muscos, two Condors and one Beebee Light. I don't know how anybody else in Hollywood was making a movie that week, because we had *all* the lights.

The gurus told me I should expect to get two setups a day. I told them I would do ten. It turned out to be more like four, but I still considered that a victory.

Despite a rocky first date, I was still in love with 3D. But I was dissatisfied with the limitations of the cameras... the size, weight, the reload time, the high *f*-stops, the lack of a zoom lens and active convergence, and the inability to shoot good sync sound because the cameras were so loud.

[LF veteran director] **Steven Low** and I got talking about high definition, because he had seen some good results shot in the deep ocean. We wondered if maybe, just maybe, shooting two HD cameras side by side could produce enough picture information, when the images were combined in 3D projection, to fool the brain into thinking it was seeing some approximation of LF 3D.

So we co-financed a set of tests, which were shot up at Imax headquarters in Toronto. We shot with two **Sony F900** cameras mounted on a beamsplitter rig, and also with two **H-10** cameras mounted in parallel on a plate. Each subject was also shot with an **IMAX 3D** camera. We made some selections from the HD material and

[Imax's] **David Keighley** blew it all up to 15/70 for us. Then we projected it along with the **IMAX 3D** for a "battle of the bands."

The results were interesting. The HD material was not as well resolved as the Imax, as you'd expect, and it was of course a different aspect ratio — 16 x 9 — but it looked surprisingly good.



James Cameron

I was really encouraged, so I went to Tokyo to meet with the **Sony HD** engineers at their **Atsugi** facility, where the professional products are designed, and I proposed that they build a special version of their **900 series 24P** cameras for 3D photography.

They would need to physically repackage the cameras so two of them could fit within the average human interocular distance — the distance between the pupils of the eyes — which is about 2.75 inches (69 mm).

During the six months it took them to build the prototypes, **Vince Pace**, of **Pace Technologies** here in LA, worked on the systems integration. He built a motion base and a servo control system, so the cameras could be actively converged on the fly, and a lens control system.

Panavision agreed to build some special prime lenses for us (again they had to fit within the 69mm constraint), and **Fuji-**

non did the same thing, building three matched sets of 10:1 zooms with custom reduced front elements.

Six months later the prototype cameras arrived from Japan and Vince put the whole thing together and fired it up. We connected the camera system to digital projectors at my office and had a great time playing around with stereo images in real time.

That first phase of testing, spending hours looking at what worked and what didn't on a movie-sized screen in real time, taught us more than all the books on stereo photography we had ever read.

Vince and I concluded that the hot tip was to slave the convergence to the focus. The idea was that, as a cinematographer, you tended to put your focus on the subject of greatest interest, and that in turn was where the audience was most likely to be looking. So just put the convergence there and their eyes won't have to work to do the fusion.

The theory was if you were always converged where the audience was most likely to be looking, then there would be no eyestrain, and no adjustment time from cut to cut. If that proved to be true, then we could cut in a normal movie cutting rhythm. We thought we were on to something, and Vince developed the system so that the software automatically placed the convergence plane at the plane of focus.

Next it was time to test the camera system in the real world. Vince suggested going to a park and shooting a few brightly colored objects. I suggested getting together my friends who own classic **WWII** aircraft and doing simulated air combat.

So the first shot done in the field with the new 3D HD system was me hand-holding it in the jump seat of a **P-51 Mustang** carving three-G turns over a rice field outside Sacramento.

Then we crawled around hand-held inside a **B-24 Liberator** in flight, firing the 50 caliber waist guns, did some air-to-air stuff with a **Tyler Major** mount in an **A-Star** helicopter, and then did some dolly-mounted shots on the ground at sunset.

The camera weighed 24 pounds, includ-

ing the two zoom lenses and matte box, and was very easy to use, just like any production camera I would use on a 35mm movie, except it ran for two hours and took one minute to reload.

It was a remarkable day because we shot hours of exciting material on several different mounts and in different difficult environments. Probably 25 or 30 setups. This was light years beyond what I had experienced on *T2 3D*, on every level.

So we were very revved up and excited, and started trying to figure out what our first project was going to be. We had developed the camera for a fictional film about the first human expedition to Mars, but I hadn't gotten a script I liked yet, so it got pushed back. We needed another subject.

Meanwhile, my brother **Mike Cameron** had been building these two little robot vehicles to explore the inside of *Titanic*, deck by deck, and end to end, if that was possible. After three years of development he was nearing completion, so it occurred to us that we could do a 3D IMAX film about exploring the *Titanic* wreck. Three-D HD in the deep ocean had never been done.

And if I couldn't raise money for a documentary about *Titanic*, I should forget about doing documentaries.

From the time of that decision to the time we were on a Russian research ship heading for the *Titanic* wreck site was less than six months. In that time we had to raise the money, build a deep-ocean pressure housing for the camera, adapt the optics to the dome port of the housing, and do the electronic systems integration to mount the whole thing on the sub. None of which was easy or fast.

Also in that time we built a three-ton lighting rig called *Medusa*, which was deployed from a second ship over the wreck, and we prepared our little remotely operated vehicles (ROVs), named *Jake* and *Elwood*, for integration to the *Mir* submersibles so we could launch and recover them at the wreck.

The *Titanic* wreck lies two and a half miles down in the North Atlantic. To give you a sense of what that means, it's like looking down at the *Queen Mary* from an airplane flying at 12,000 feet. It looks like

a grain of rice. If you could strip away the water, that's what *Titanic* would look like from the surface.

So you are going to free fall for two hours in a three-person submersible, most of that time in pitch blackness where no sunlight has ever penetrated. At the bottom the water pressure is 5,500 pounds per square inch, so your camera housing has to withstand that pressure. And you have to light up this giant wreck with lights you've brought with you, because there is zero ambient light. It's a little like trying to light up a football stadium with flashlights.

Mike built the titanium housing for the camera, and Vince Pace did the optical integration, which involved grinding a

**I've loved the
large format experience
since I saw
Graeme Ferguson's
North of Superior
at Ontario Place in 1972.**

**I've always wanted to
make one of these films.**

special corrective diopter to adjust the fields of view of the two lenses to the single dome port of the housing. That was a non-trivial problem.

The housing was the largest implodable volume ever dived on a manned submersible, and if it failed structurally, the force of the implosion would be like a depth charge, and would kill us in the sub. So it was engineered to a very high specification. Essentially it was built as if it was a man-rated submersible itself.

It was kind of crazy to layer all these new and untried technologies on top of each other to do this expedition, and then to shoot the whole thing in the new format of HD 3D for the LF market. Looking back, it was ridiculously risky, not from a safety standpoint, but from the perspective of expecting any of it to work.

But it did work. It was frantic, and we

made a lot of mistakes at first, but we figured out how to shoot 3D HD on the ship, and to document the expedition day by day.

More importantly the deep camera system worked like a champ. I'll never forget projecting the footage from the first dive in 3D when we got back on the ship. It was like a religious experience. There was *Titanic*, lit up by 16,000 watts of HMI light — 10,000 on the *Medusa* and 6,000 on the *Mirs* — looking so close you could reach out and touch it. It was the fulfillment of a dream for a lot of people who had worked pretty hard to get to that point.

By having the camera outside the sub on a pan-and-tilt mount, we were able to do film-style angles and moves, like looking down into the hatches or up along the cliff-like hull, stuff you could never do shooting through the port hole of the sub.

On the first dive, we got more usable shots than on all 12 dives of our 1995 expedition, when we were shooting film. And they were in 3D. All the problems and headaches and ulcers of the prep period just melted away. It had all been worth it.

Over the next few weeks we continued to shoot the wreck, including diving our two bots deep into the interior to see things which hadn't been seen since the ship sank in 1912.

But more importantly, we were working out how to shoot with the new camera system. Mounting it on a crane on a remote head, or putting it on a Steadicam, or shooting handheld in a rubber Zodiac boat out in a storm.

By the time we were done with the expedition we had shot over 300 hours of 3D, including helicopter aeriels, boat mounts, dolly shots, Steadicam, handheld, remote crane, and shallow- and deep-underwater shots.

The next challenge was post production. The good news was we had 300 hours of material. The bad news was we were making a one-hour film.

The way we had shot it hadn't been the most clever, since there had been no script, no shot lists, no directing in the Hollywood sense. No second takes of any-

(See **CAMERON** on page 10)

(from **CAMERON** on page 9)

thing. I never said "Action!" or "Cut!" Just endless hours of people doing what they do during expeditions. It was a true documentary, which meant it was going to get made into a story in post.

Trying to structure all this material into a narrative was one of the toughest creative challenges I've ever faced as a filmmaker. We were telling a story of an expedition, with its people and discoveries, but also telling the story of *Titanic*, with her people and their true stories. Weaving those two together in a compelling way was daunting.

It took a year to put it all together, and to do the visual effects which bring the wreck to life. We learned an awful lot about making stereo during that time, and a lot was done in digital post production that would not have been possible otherwise.

For example, we found that it was relatively easy to do digital post-convergence of the images, once we got the hang of it. And it turns out that convergence is really critical on the IMAX screen, which is much less forgiving than a normal-sized movie screen.

The final hurdle remained. We had to have this HD 3D film accepted by the LF community. We were making a film for the IMAX 3D market, but it had been shot in HD video. Once the digital master of the film was done, all the effects were in, and the color timing was complete, we had to put it out to 15/70 film.

I held my breath during this process, because if it didn't work we were going to look like a bunch of dorks.

We looked at film-out tests from a number of companies, including CFI, Efilm, and nWave, and they all looked great. CFI wound up doing it, and they did a fantastic job for us on a tight deadline, with the assistance of David Keighley.

Though we had Texas Instruments'

DLP video projection at our production facility, which we were using as we went along to judge our image quality and visual effects, when we went to IMAX we saw a whole bunch of new detail with a clarity we had never seen before.

This was good and bad.

A few underwater shots had electronic interference from the sub's hydraulics that we hadn't seen before. We were able to swap them out with other takes or clean them up with noise reduction techniques, but it was surprising to see how much more detail was visible than we had ever seen before.



Cameron and actor Bill Paxton explore the Titanic in Ghosts of the Abyss.

I think this is significant because people usually judge HD by looking at it on HD monitors or projectors, or by filming it out to 35mm. The simple fact is that none of these display methods show all the detail which is captured by these phenomenal cameras. The Sony 24P Cine Alta cameras are capturing at a much higher resolution than 35mm negative, even daylight negative at 50 ASA.

I would say it is about the equivalent of 5 perf, 65mm negative. People have told me for the last two years that I'm nuts for saying this, but I think it's true.

At any rate, *Ghosts of the Abyss* is in theaters now, so you can judge for yourselves.

I'm not saying HD equals IMAX, and I don't recommend it as a replacement for 2D IMAX, but it certainly seems to be working for audiences as an alternative for

IMAX 3D. That's because we're actually capturing double HD resolution because there are two cameras.

People tend to get overly fixated on numerical analysis of resolution: pixel counting. But there are a lot of other issues. For example, the size and weight of the camera determines the kinds of shots you can do. And the kinds of shots in a film determine its style, its pace, and the way in which it tells a story.

I think that the dynamic possibilities of a smaller HD-based camera system for LF vastly outweigh the slightly lower resolution. This is a tradeoff I was willing to

make, and I suspect other filmmakers will as well.

And another thing to consider is that digital cameras are improving all the time. I saw the new Sony 950 cameras in Tokyo a couple of weeks ago and they are stunning, with more dynamic range and improved color-space.

But beyond that, the possibilities for improvement in digital capture are still open-ended, whereas film doesn't have much headroom left.

My feeling is that the LF business will die without new content, and that content has to come from new filmmakers coming into the field, as well as those already practicing. To attract filmmakers, especially those who will bring vigor from other disciplines, the camera and post production tools have to be familiar to them. They have to be able to shoot and edit and do effects the way they are used to doing them. The digital tools offer this, and hopefully will bring about a renaissance of 3D LF production.

I would encourage everyone here to continue to develop tools and methods that can bring new energy to the LF production world, both on the technical side and the business side.

The funding and distribution paradigms need to be looked at. As long as filmmak-

ers need to make deals theater by theater the business will never survive.

The projectors are too expensive and we need a lot more screens, so we need a technical breakthrough there. Maybe it's a 4K chip. Digital is probably the answer; it seems to be the answer to everything else.

We need to continue a tradition of showmanship, of razzle-dazzle, by whatever means necessary. Three-D falls into this category, and I would encourage LF filmmakers to rely less on screen size and more on the inherent fascination that viewers have with the illusion of depth.

And we need better marketing strategies. There was a lot of experimentation done after we finished the film. **Walden**

Media produced *Ghosts of the Abyss*, and **Disney** did the distribution, and they pioneered some new techniques. They did a fantastic multi-level marketing and pre-sales campaign which used conventional 35mm theatrical trailers, 3D and 2D LF trailers, regional and local TV spots, and print media.

They also did a very successful outreach program to schools, sending out a 20-page educators' guide which showed teachers how the film fit their curriculum goals in social studies, science, and history. Disney used their 1-800 line operators for group sales bookings, and over two million dollars in tickets were sold even before the film opened. It's this kind of thinking that

can turn this business around and make it sparkle again.

As Steven Low tried to warn me at the outset, this is not a wildly profitable business. We do this because we love it, and because we can make films for this market which are unique and epic and exciting.

We do this because we love to put on a big show, to transport people to worlds and places and experiences which they could never have in real life. As John F. Kennedy said when he launched the Apollo program "We do this not because it is easy, but because it is hard".

Well, these films are damned hard. But they're worth it. And God bless the folks with the tenacity to make them.

(from **MAILBOX** on page 3)

I consider myself one member of those you call "a fiery splinter group of production and post-production execs irritated by their second-class status within the ISTC (now the GSTA). . ." that was principally responsible for the creation of the LFCA. The LFCA has on its board of directors producers, distributors, post-production executives, and representatives of both institutional and commercial theaters. We

come from a myriad of small companies, and from large commercial interests like Walt Disney Pictures, **Eastman Kodak**, and (yes) Imax Corporation. I believe that the LFCA is, in fact, the only organization in our industry that represents the interests of *all* the players in the large format industry.

The LFCA has never (ever) hesitated to tackle controversial subjects. I believe the LFCA will continue to be a forum in

which visual innovations and new technologies can be seen (without discussion) in our educational sessions, and will be the primary focus of heated discussion in other, more lively, debate sessions.

Your friend (and continuing reader),

—Rick Gordon

Senior Vice President, RPG Productions

(from **SHORTS** on page 28)

Center, also on the island of Oahu, as the only LF theater in Hawaii.

The Waikiki theater was originally developed by **Destination Cinema Inc.** in 1991 to show the destination film *Hidden Hawaii*. It was converted to 3D in 1999 and acquired by its present owner in 2001. Its relatively secluded location, off of main streets, and lack of parking and prominent signage, had long prevented it from living up to attendance expectations.

New theaters: 5 Mega, 3 IMAX

Over the summer no fewer than nine LF theaters opened: five MegaSystems 8/70s, three IMAXes, and a **Kinoton** 8/70 in Austria.

The Mega theaters were the last batch signed before the company ceased operations last winter and turned its product line over to **Ballantyne of Omaha** (see *LFX* December 2002):

Louisiana Arts and Science Museum,

Baton Rouge, LA, May 24

Zoo St. Félicien, St. Félicien, QC, July 1

Clay Center, Charleston, WV, July 12

Freeport McMoRan Science Complex, Kenner, LA, Aug. 1

Central Texas College, Killeen, TX, Aug. 22

The three IMAX theaters are **IMAX Theatre Felisia** in Taranto, Italy, in June; the **Prasad IMAX Theatre**, in Hyderabad, India, July 25; and the **Brenden IMAX Theatre** in the **Palms Casino** in Las Vegas, NV, Aug. 15. The latter was expected to open at the end of the year, but an exclusivity deal held by the **Luxor Hotel and Casino** was amended so that Brenden could open in time to show *The Matrix Revolutions: The IMAX Experience* in November.

The ninth theater is the **Maxxoom Theatre** which opened in June at Oekopark Hartberg in Austria, an 8/70 Kinoton-equipped house.

3D film festival in LA, Sept. 12-21

The World 3D Film Expo, to be held in Los Angeles in September, will feature 33 classic 3D features and 20 rare shorts, including screenings of four films never seen before in 3D in L.A. From Sept. 12-21, the Egyptian theater will screen stereoscopic classics from the 1950s such as *House of Wax*, *Kiss Me Kate*, and *Creature from the Black Lagoon*. Actress Kathryn Grayson, who starred in *Kiss Me Kate*, will attend, as will other stars of the films.

For more information see www.3dfilmfest.com.

Cameron to make freedive film

James Cameron has acquired the rights to make a 35mm feature about **Pipin Ferreras**, one of the freedivers featured in **Bob Talbot's** LF film *Ocean Men*. The film will focus on the relationship between Ferreras and his wife, Audrey Mestre, a freediver who died in October 2002 attempting to set a new depth record.

THE *LF* EXAMINER INDEX

Summer 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
6/5/2003	GOTA	690,858	10,634,316			10,634,316	8	62		62
	SpaceSta	334,747	38,923,693	155,210	14,425,701	53,349,395	60	30	24	54
	Bugs	166,863	1,187,143	27,000	297,872	1,485,015	12	11	3	14
	Trex	99,208	43,789,482	45,379	33,052,358	76,841,840	238	10	8	18
	HaunCast	44,560	6,266,950	65,222	10,129,858	16,396,808	118	4	9	13
	SAA	35,947	14,696,529	72,455	4,804,413	19,500,941	121	9	8	17
	Apollo13	11,770	1,577,333	3,850	106,373	1,683,706	37	4	1	5
	Extreme	11,623	12,475,172	6,326	12,875,510	25,350,682	221	3	5	8
	CTPA	11,282	3,134,591	3,453	2,753,294	5,887,884	104	4	1	5
	E3D	8,054	6,886,279	15,500	29,792,559	36,678,838	223	2	6	8
	Galapago	3,785	14,038,678	23,234	5,358,875	19,397,554	186	2	2	4
	AlienAdv	1,500	4,283,405	31,468	10,324,954	14,608,359	198	1	7	8
	MatrxRel	700,000	700,000			700,000	0	39		39
6/12/2003	GOTA	493,018	11,127,334			11,127,334	9	53		53
	SpaceSta	294,457	39,195,857	151,070	14,603,105	53,798,962	61	28	25	53
	Bugs	159,570	1,377,525	37,000	342,759	1,720,284	13	11	3	14
	Trex	136,114	43,929,983	35,859	33,084,910	77,014,893	239	9	9	18
	HaunCast	46,028	6,312,978	93,188	10,226,046	16,539,024	119	4	9	13
	SAA	30,488	14,727,017	13,778	4,818,190	19,545,207	122	9	8	17
	TR	23,382	18,430,390	389	12,420,681	30,851,071	302	2	1	3
	CDS	14,596	15,582,688	13,186	11,860,637	27,143,325	182	3	5	8
	CTPA	10,951	3,144,330	3,458	2,764,287	5,908,617	105	5	2	7
	Apollo13	10,273	1,587,785	3,690	110,681	1,698,466	38	4	1	5
	Extreme	8,087	12,483,259	6,193	12,881,703	25,364,962	222	3	5	8
	E3D	6,012	6,892,291	26,415	29,818,974	36,711,265	224	2	6	8
	AlienAdv	1,400	4,284,805	54,834	10,379,788	14,664,593	199	1	7	8
	ATSOT	959	15,989,756	1,571	20,433,926	36,423,682	390	1	1	2
	Galapago	165	14,038,678	25,871	5,390,097	19,428,776	187	1	2	2
	WOC		15,054,636	1,026	19,240,946	34,295,582	419		1	1
	MTA		2,297,774		463,174	2,760,948	232		0	
6/15/2003	MatrxRel	600,000	1,300,000			1,300,000	1	39		39
6/19/2003	GOTA	440,166	11,567,500			11,567,500	10	52		52
	SpaceSta	300,240	39,504,539	133,700	14,833,153	54,337,692	62	27	24	51
	Trex	145,535	44,099,288	36,545	33,127,563	77,226,850	240	9	7	16
	HaunCast	56,999	6,369,977	90,055	10,313,101	16,683,078	120	4	9	13
	SAA	50,272	14,777,289	20,306	4,838,496	19,615,785	123	9	7	16
	TR	29,975	18,458,903	521	12,421,151	30,868,269	303	3	1	4
	Apollo13	12,457	1,599,792		109,154	1,708,946	39	3		3
	CTPA	11,331	3,155,154	1,237	2,768,730	5,923,884	106	4	1	5
	CDS	8,361	15,286,703	11,772	11,871,347	27,149,367	183	3	5	8
	E3D	4,991	6,897,282	32,418	29,851,392	36,748,674	225	2	6	8
	AlienAdv	1,300	4,286,105	45,823	10,425,611	14,711,716	200	1	7	8
	Galapago	823	14,039,501	18,410	5,409,607	19,449,108	188	2	2	4
	ATSOT	233	15,989,989	1,673	20,434,883	36,424,872	391	1	1	2
	WOC		15,054,636	1,597	19,242,379	34,297,015	420		1	1
	MTA		2,297,774		463,174	2,760,948	233		0	
	MTA		2,297,774		463,174	2,760,948	234		0	
6/22/2003	MatrxRel	782,000	2,082,000			2,082,000	2	50		50
6/26/2003	GOTA	356,908	11,924,408			11,924,408	11	52		52
	SpaceSta	309,974	39,834,179	152,580	15,069,049	54,903,228	63	26	24	50
	Trex	143,319	44,239,925	39,969	33,191,129	77,431,053	241	10	10	20
	Bugs	125,000	1,573,084	47,000	439,127	2,012,211	15	11	4	15
	HaunCast	57,305	6,427,282	93,717	10,406,818	16,834,100	121	3	9	12

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
	SAA	48,384	14,825,673	16,335	4,854,831	19,680,504	124	9	7	16
	TR	23,367	18,480,360	715	12,421,770	30,902,130	304	3	1	4
	Apollo13	10,304	1,617,247		109,154	1,726,401	40	3		3
	CDS	10,051	15,296,832	13,079	11,885,219	27,182,051	184	3	5	8
	CTPA	9,264	3,165,977		2,768,625	5,934,602	107	5	0	5
	E3D	5,058	6,902,340	33,770	29,885,162	36,787,502	226	2	6	9
	AlienAdv	1,330	4,287,435	44,965	10,470,576	14,758,011	201	1	7	9
	ATSOT	347	15,990,336	1,295	20,436,174	36,426,510	392	1	1	2
	Galapago		14,040,176	16,405	5,421,706	19,461,881	189	1	2	3
	WOC		15,054,636	1,699	19,243,932	34,298,568	421		1	1
6/29/2003	MatrxRel	705,000	2,787,000			2,787,000	3	50		50
7/3/2003	SpaceSta	358,194	40,256,287	291,776	15,360,825	55,617,112	64	22	26	48
	GOTA	340,750	12,441,340			12,441,340	12	47		47
	Trex	169,386	44,455,775	192,814	33,383,943	77,839,718	242	10	12	22
	Bugs	125,000	1,700,800	76,890	516,017	2,216,817	16	13	4	17
	HaunCast	62,250	6,489,532	99,500	10,506,318	16,995,850	122	3	9	12
	SAA	52,200	14,877,873	36,346	4,891,177	19,769,050	125	9	7	16
	CDS	18,770	15,317,610	15,307	11,900,526	27,218,136	185	3	5	8
	CTPA	12,129	3,249,550	14,972	2,783,597	6,033,147	108	4	2	6
	TR	11,172	18,501,682	395	12,422,165	30,911,468	305	3	1	4
	Extreme	10,810	12,516,154	3,183	12,892,880	25,409,034	225	3	5	8
	Apollo13	9,039	1,624,323		109,154	1,733,477	41	2		2
	E3D	6,100	6,908,440	35,600	29,920,762	36,829,202	227	2	6	8
	Galapago	1,723	14,041,224	11,638	5,433,344	19,474,568	190	1	4	5
	AlienAdv	1,250	4,288,685	45,750	10,516,326	14,805,011	202	1	7	8
	ATSOT	200	15,990,536	1,078	20,437,252	36,427,788	393	1	1	2
	MTA		2,297,774		463,174	2,760,948	235			
	WOC		15,054,636	1,346	19,245,278	34,299,914	422		1	1
7/6/2003	MatrxRel	675,000	3,462,000			3,462,000	4	53		53
7/10/2003	SpaceSta	328,640	40,564,995	160,034	15,520,859	56,085,854	65	21	24	45
	GOTA	318,111	12,583,269			12,583,269	13	42		42
	Trex	176,132	44,614,178	89,039	33,472,982	78,087,160	243	10	8	18
	Bugs	96,982	1,769,894	51,820	567,837	2,337,731	17	14	5	19
	HaunCast	51,463	6,540,995	85,928	10,592,246	17,133,241	123	3	9	12
	SAA	43,240	14,921,113	17,839	4,909,016	19,830,129	126	10	6	16
	CDS	29,026	15,352,110	7,685	11,900,599	27,252,709	186	3	5	8
	TR	26,206	18,524,968	5,341	12,429,461	30,954,429	306	3	1	4
	CTPA	12,895	3,262,294		2,783,597	6,045,891	109	4	0	4
	Extreme	8,358	12,524,511	3,492	12,896,372	25,420,883	226	3	5	8
	Apollo13	6,330	1,630,199		109,154	1,739,353	42	3		3
	E3D	2,446	6,910,886	29,591	29,950,353	36,861,239	228	2	6	8
	AlienAdv	1,200	4,289,985	39,736	10,556,062	14,846,047	203	1	7	8
	Galapago	843	14,042,067	17,042	5,450,386	19,492,453	191	1	2	3
	ATSOT	262	15,990,798	1,968	20,439,220	36,430,018	394	1	1	2
	WOC		15,054,636	2,289	19,247,782	34,302,418	423		1	1
	MTA		2,297,774		463,174	2,760,948	235			
7/17/2003	SpaceSta	354,662	41,050,491	171,772	15,706,738	56,757,230	66	21	26	47
	GOTA	259,241	12,842,510			12,842,510	14	39		39
	Trex	161,322	44,813,300	85,695	33,552,737	78,366,037	244	10	9	19
	Bugs	135,036	1,954,947	104,698	735,210	2,690,157	18	14	4	18
	HaunCast	56,697	6,597,692	96,008	10,688,254	17,285,946	124	3	9	12
	SAA	31,160	14,952,273		4,907,402	19,859,675	127	10	6	16
	CDS	27,377	15,381,509	5,654	11,906,241	27,287,750	187	4	5	9
	TR	25,955	18,545,968	2,937	12,431,421	30,977,389	307	3	2	4
	CTPA	11,043	3,272,136		2,783,597	6,055,734	110	3	0	3

Continued on page 16



Sep '03

Jan '04

July

VOTDS

M3D

YBS

Roar
VA

A&E

BOP
FON

SP
Vikings

NASCAR Siberia

RF

* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Volcanoes of the Deep Sea

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Narrator: Ed Harris. Release: September 2003.

- Film is complete and will be shown at GSTA conference this month.
- World premiere at California Science Center, Sept. 9, 2003.

Misadventures in 3D

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: November 2003.

- Film is complete and will be shown at GSTA conference this month.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Dec. 25, 2003.

- Film is complete and will be screened at GSTA conference this month.

Roar: Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: January 2004.

- Film is complete and will be shown at the GSTA conference.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: early 2004.

- Picture is locked.
- Score was recorded in August.
- Release has been delayed. (See GSTA story on page 1.)

L'Air et L'Eau (Air and Water) * (wt)

An IMAX Magic Carpet (two-screen) film examining the lives of birds and marine mammals for France's Futuroscope park.

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producer: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. Release: March 2004.

- Have filmed in South Africa, Kenya, Faroe Islands, France, Canada, Argentina, Spain.
- Shooting will be completed in October.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

- Principal photography is complete. Post production has begun.

Vikings

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: April 2004.

- May–September: Filmed in Quebec, Newfoundland, Greenland, Iceland, U.K., and

Norway.

- Principal photography is complete.
- Editing has begun.

Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird, K2 Communications. Release: May 2004.

- June–August: Filmed U.S. Air Force combat training exercises at Nellis AFB in Nevada, and other USAF bases.
- October–November: filming aerials at Edwards Air Force Base in California.
- Film will open at the National Air and Space Museum's Udvar-Hazy Center in spring 2004.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: Spring 2004.

- July: Filmed earthquake scientists in Turkey.
- Editing has begun.

NASCAR: The IMAX Experience

NASCAR, Imax Corp; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. 3D. Release: spring 2004.

- June: Filmed at race in Bristol, TN
- Principal photography is complete.
- Editing is in progress.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: tba; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

Greece: Secrets of the Past (wt)

Greece
HOI**Sharks 3D****Journey
Trains
Brain****Mars****Sharks SK**

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. **Release: Summer 2004.**

—Filming will resume in September and October.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. **Release: Summer 2004.**

— Filming will resume in October and November.

Aladdin

Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements. Cast: voices of Robin Williams, Scott Weinger, Linda Larkin, and Gilbert Gottfried. 90 min. **Release: 2004.**

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. **Release: 2004.**

Sharks 3D * (wt)

A documentary with a strong conservation message to rehabilitate the shark's public image and help stop the declining shark populations throughout the world

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: Francois Mantello. **Release: September 2004.**

- Will film from October 2003 to January 2004:
- Hammerheads, whale sharks, huge manta rays in the Sea of Cortez.
- White sharks at Neptune Island, Australia.
- Basking shark near the Isle of Man.

The Journey (wt)

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilayaraja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. **Release: October 2004.**

- March–April: Shot in Nepal and all over India, including Ahmenabad, Haridwar, Rudraprayag, Allapee, Vijaynagar, and numerous other locations.
- June: Got pickup shots in Los Angeles, completing principal photography.
- July: Recorded score with Budapest Symphony.
- **Picture is locked on home and international versions.**
- **Post will be completed by the end of 2003.**

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (North America, Europe), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. **Release: October 2004.**

- Filming planned for spring has been delayed until fall 2003.
- Will film in USA, Canada, Peru, Great Britain, Spain, France, Switzerland, South Africa, India, and Japan.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: Joanna Baldwin Mallory. **Release: fall 2004.**

- July: Filmed the Tour de France.
- Fall: Scientific imaging, re-creations, CGI.

Mars * (wt)

White Mountain Films; distributor: tba; director: George Butler. **3D. Release: late 2004.**

- June and July: Filmed Cape Canaveral launches of two rockets carrying Mars rovers.
- January 2004: Video shot on by rovers on Mars will be used in the film.

Sharks * (wt)

Principal Large Format/SK Films; distributor: SK Films; director, script, underwater DP: Bob Talbot; surface DP, stereographer: Sean Phillips; producers: Jonathan Barker, Phil Streather, Alex Ferguson. **3D. Release: late 2005.**

- Filmed 35mm 3D test in the Bahamas this summer.
- Filming will resume next spring.



Director Simon Wincer (on crane), cinematographer James Neihouse, and sound recordist Greg Smith filming NASCAR: The IMAX Experience.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
7/24/2003	Extreme 8	9,623	12,534,134	5,632	12,902,004	25,436,138	227	3	5	
	Apollo13 3	5,186	1,637,285		109,154	1,746,439	43	3		
	E3D 8	3,719	6,914,605	30,646	29,980,999	36,895,604	229	2	6	
	AlienAdv 8	1,250	4,291,235	40,196	10,596,258	14,887,493	204	1	7	
	ATSOT 2	310	15,990,977	1,650	20,440,861	36,431,838	395	1	1	
	Galapago 3	265	14,042,332	16,162	5,465,097	19,507,429	192	1	2	
	WOC 1		15,054,636	2,218	19,250,086	34,304,722	424	1		
	MTA		2,297,774		463,174	2,760,948	236			
	SpaceSta 46	379,990	41,472,320	160,989	15,886,188	57,358,508	67	23	23	
	GOTA 39	275,785	13,118,295			13,118,295	15	39		
	Trex 21	171,002	45,001,214	103,160	33,676,077	78,677,290	245	10	11	
	Bugs 21	169,515	2,143,482	78,417	808,627	2,952,109	19	16	5	
	HaunCast 12	60,551	6,658,243	90,813	10,779,067	17,437,310	125	3	9	
	SAA 13	48,760	15,001,033	6,510	4,913,911	19,914,944	128	9	4	
	TR 4	28,273	18,569,769	2,964	12,434,536	31,004,305	308	3	2	
7/31/2003	CDS 9	22,993	15,406,111	6,357	11,912,619	27,318,730	188	4	5	
	CTPA 5	12,323	3,288,057	657	2,789,241	6,077,299	111	4	1	
	Extreme 8	10,251	12,544,385	5,680	12,907,685	25,452,070	228	3	5	
	Apollo13 3	7,263	1,641,393		109,822	1,751,215	44	3		
	E3D 8	2,357	6,916,962	32,611	30,013,610	36,930,572	230	2	6	
	Galapago 5	1,683	14,044,855	12,792	5,474,720	19,519,575	193	2	3	
	ATSOT 2	1,609	15,992,586	1,567	20,442,428	36,435,014	396	1	1	
	AlienAdv 8	1,250	4,292,485	20,511	10,636,769	14,929,254	205	1	7	
	WOC 1		15,054,636	2,524	19,253,077	34,307,713	425	1		
	MTA		2,297,774		463,174	2,760,948	267			
	SpaceSta 48	377,033	41,897,290	202,596	16,199,149	58,096,438	68	22	26	
	GOTA 32	231,875	13,350,170			13,350,170	16	32		
	Trex 25	197,487	45,255,256	113,462	33,864,995	79,120,252	246	11	14	
	Bugs 21	171,943	2,322,701	85,425	919,538	3,242,239	20	16	5	
	HaunCast 12	65,877	6,724,120	96,617	10,875,684	17,599,804	126	3	9	
	TR 5	23,597	18,587,162	4,641	12,440,551	31,027,713	309	3	2	
7/31/2003	SAA 13	23,564	15,039,370	6,477	4,920,389	19,959,759	129	9	4	
	CDS 9	21,719	15,429,010	5,830	11,918,121	27,347,131	189	4	5	
	CTPA 4	13,006	3,303,118	445	2,790,468	6,093,586	112	3	1	
	Extreme 8	12,706	12,557,090	4,770	12,912,455	25,469,545	229	3	5	
7/31/2003	E3D	2,501	6,919,463	35,250	30,048,860	36,968,323	231	2	6	

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
8/14/2003	ATSOT 2	92	15,993,065	1,281	20,446,868	36,439,933	398	1	1	
	Galapago 2	0	14,045,736	9,935	5,494,591	19,540,327	195	0	2	
	MTA		2,297,774		463,174	2,760,948	268			
	WOC 1		15,054,636	2,078	19,257,010	34,311,646	427	1		
	SpaceSta 45	327,282	42,621,384	177,435	16,589,875	59,211,259	70	22	23	
	GOTA 32	208,847	13,816,576			13,816,576	18	32		
	Bugs 25	192,121	2,694,805	73,793	1,072,446	3,767,251	22	20	5	
	Trex 19	178,868	45,616,088	92,143	34,113,861	79,729,949	248	9	10	
	HaunCast 12	67,976	6,855,174	98,528	11,071,434	17,926,608	128	3	9	
	SAA 12	40,790	15,111,359	40,158	4,965,391	20,076,750	131	8	4	
	TR 5	36,682	18,646,147	3,403	12,449,014	31,095,161	311	3	2	
	CDS 10	24,952	15,480,210	10,349	11,942,892	27,423,102	191	4	6	
	Extreme 8	17,101	12,589,205	4,413	12,921,204	25,510,409	231	3	5	
	CTPA 4	9,727	3,326,460	311	2,791,091	6,117,551	114	3	1	
	E3D 8	2,180	6,923,543	38,166	30,124,526	37,048,069	233	2	6	
	Galapago 4	1,870	14,051,144	12,461	5,517,061	19,568,205	196	2	2	
	AlienAdv 8	1,479	4,296,689	38,234	10,757,253	15,053,942	208	1	7	
	Apollo13 4	930	1,651,261	9,853	127,814	1,779,075	47	1	3	
	ATSOT 2	169	15,993,332	1,409	20,448,277	36,441,609	399	1	1	
	WOC 1		15,054,636	1,354	19,257,884	34,312,520	428	1		
	MTA		2,297,774		463,174	2,760,948	269			
8/21/2003	SpaceSta 42	280,705	42,968,125	175,022	16,784,228	59,752,354	71	18	24	
	GOTA 32	186,031	14,002,607			14,002,607	19	32		
	Trex 17	143,512	45,760,757	99,388	34,201,389	79,962,146	249	9	8	
	Bugs 24	136,316	2,824,539	75,000	1,147,445	3,971,984	23	19	5	
	HaunCast 12	65,396	6,920,570	99,211	11,170,645	18,091,215	129	3	9	
	TR 5	30,776	18,674,145	3,321	12,452,533	31,126,678	312	3	2	
	SAA 12	25,361	15,136,720	4,344	4,969,735	20,106,455	132	8	4	
	CDS 10	21,308	15,501,138	13,178	11,956,199	27,457,337	192	4	6	
	Extreme 8	11,277	12,600,482	3,375	12,924,580	25,525,062	232	3	5	
	CTPA 4	8,229	3,337,852	378	2,792,016	6,129,868	115	3	1	
	E3D 8	2,766	6,926,309	41,734	30,166,260	37,092,569	234	2	6	
	Galapago 4	1,612	14,052,807	15,743	5,530,361	19,583,168	197	2	2	
	Apollo13 5	1,557	1,653,665	10,948	141,765	1,795,430	48	2	3	
	AlienAdv 8	1,518	4,298,207	38,905	10,796,158	15,094,365	209	1	7	
	ATSOT 2	197	15,993,529	1,024	20,449,301	36,442,830	400	1	1	

Bookings: September 2003 by Film

823 bookings of 93 films in 264 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04		Vancouver SW	5/8/03	12/8/03		Detroit	7/5/03	3/5/04
	Moscow	4/4/03	10/03		Vantaa	2/6/03	2/6/04		Duluth	2/14/03	10/14/03
	Prague IT	3/20/03	3/19/04		Vienna LFC	5/10/03	11/10/03		Fort Lauderdale	3/8/03	11/8/03
	Singapore GV	11/21/02		ATSOT	Goteborg	10/2/01	10/04		Fort Worth	2/28/03	10/28/03
	Stockholm	3/1/00	11/30/03		Natick JF	8/22/03	5/31/04		Hague	2/14/03	10/14/03
Africa	Baltimore	9/2/03	11/26/03		Nuremberg	12/22/01	12/31/03		Harrisburg	6/14/03	2/14/04
	Berlin Disc	4/1/00		BATB	Cathedral City	9/5/03	10/3/03		Kansas City Zoo	4/26/03	12/26/03
	Calgary SC	9/26/03	6/18/04		London ONT	7/18/03	12/20/03		Louisville	3/29/03	11/29/03
	Nuremberg	12/15/01	12/31/03	Bears	Baltimore	6/23/02	9/1/03		Memphis Pink	6/28/03	11/14/03
	Parker	8/29/03	8/29/04		Calgary EC	6/26/03	12/03		Milwaukee	2/28/03	10/28/03
AIWC	Johannesburg ISA	2/02	9/9/03		Hampton	10/28/02			Montreal VP	2/14/03	10/15/03
AJ	Houston MNS	8/1/03	12/31/03		Regina	9/1/03	3/1/04		Munich	4/1/03	3/31/04
	Kuwait City	8/1/03	8/1/04		Saint Felicien	7/1/03	7/1/04		Myrtle Beach	6/1/03	3/15/04
Alamo	San Antonio 2D				Seattle Dome	11/25/02	11/25/03		New York AMNH	4/11/03	2/14/04
Alaska	Dwingeloo	5/1/03	9/30/03		Sioux Falls	5/24/03	9/30/03		Norwalk	6/13/03	10/9/03
	Houston MNS	9/3/03	9/3/04		Sioux Falls	5/24/03	9/26/03		Oklahoma City	3/6/03	9/30/03
	Los Angeles CSC	6/27/03	9/1/03		Sudbury	5/01			Omaha	6/1/03	12/31/03
	Lucerne	2/2/02	11/30/03		Sydney WBS	2/03	2/04		Orlando SC	2/15/03	10/15/03
	Myrtle Beach	4/1/03	4/1/04		Vantaa	9/1/03	3/31/04		Pensacola	3/20/03	11/20/03
	Oulu	5/1/03	4/30/04		Winnipeg	6/27/03	12/03		Philadelphia	2/14/03	10/14/03
	Tokorozawa	10/1/02	12/31/03	Beavers	Salt Lake City CP	4/11/03	3/31/04		Pittsburgh CSC	2/21/03	10/16/03
	Vancouver Imx	4/17/03	10/9/03	BP	Tallahassee	8/15/03	5/31/04		Portland	3/7/03	10/7/03
ALBT	Berlin Disc	12/1/02	12/31/03	Bugs	Bradford	7/9/03	4/3/04		Providence Imx	6/30/03	3/1/04
	Cedar Rapids	8/1/03	2/1/04		Bristol	3/18/03	3/18/04		Regina	2/14/03	10/21/03
	Denver MNS	6/1/03	12/31/03		Chicago Imx	5/16/03	11/16/03		Saint Paul	6/1/03	10/1/03
	Hague	9/1/03	3/1/04		Dublin Reg	8/8/03	11/8/03		San Antonio 2D	2/14/03	10/14/03
	Lubbock	2/14/03	12/31/03		Galveston	5/23/03	5/23/04		San Diego RHF	2/14/03	9/1/03
	Melbourne WBS	2/27/03	12/31/03		Glasgow	9/26/03	3/26/04		San Jose	4/9/03	12/9/03
	Speyer Imax	9/18/03	5/18/04		Hampton	5/23/03	11/23/03		Singapore SC	4/22/03	
	Stockholm	9/20/02	3/31/04		Hutchinson	6/12/03	3/12/04		Speyer Imax	3/27/03	11/27/03
	Sydney WBS	3/6/03	12/31/03		Kansas City Sci	4/7/03	1/8/04		Spokane	3/6/03	10/6/03
	Toronto OP	5/18/02	11/30/03		Melbourne WBS	4/11/03	4/11/04		Stockholm	5/9/03	2/9/04
AlienAdv	Barcelona	4/1/03	4/30/04		Mexico City Pap	6/1/03	2/1/04		Taichung NMNS	8/1/03	
	Berlin CS	3/1/00			Milwaukee	6/20/03	1/20/04		Tampa MOSI	2/14/03	10/14/03
	Berlin Disc	6/14/03	6/30/04		Natick JF	9/9/03	9/9/04		Tempe Imx	3/1/03	11/1/03
	Lehi	10/29/02	11/30/03		New Orleans	3/12/03	3/12/04		Virginia Beach	3/20/03	11/20/03
	Madrid	3/26/03	3/31/04		New York Loe	7/25/03	11/4/03		Winnipeg	2/14/03	10/14/03
	Manchester UCI	7/25/03	8/1/04		Providence Imx	5/19/03	11/19/03	CTPA	Bangkok	6/20/03	6/20/04
	Myrtle Beach	8/1/03	2/28/04		Quebec	5/16/03	11/16/03		Barcelona	11/26/01	12/31/03
	Wuerzburg	8/9/02	12/31/03		Sacramento Imx	5/19/03	11/19/03		Branson	3/14/03	2/1/04
AllAcces	Birmingham UK	9/1/03	1/1/04		Salt Lake City CP	7/24/03	7/24/04		Cleveland	3/15/03	9/30/03
	Bratislava	5/13/03	5/14/04		San Diego RHF	8/8/03	2/5/04		Kagoshima	7/1/03	9/30/03
	Kitakyushu	4/3/03	1/3/04		San Francisco Loe	7/25/03	11/4/03		Memphis Pink	5/21/03	9/1/03
Antarc	Madrid	9/1/02	9/1/03		Stockholm	9/1/03	9/1/04		Poitiers Imax	2/1/02	1/31/04
	Melbourne WBS	2/03	2/04		Sydney WBS	4/11/03	4/11/04		Sudbury	5/5/03	6/30/04
	Sydney WBS	2/03	2/04		Tampa Reg	8/8/03	11/8/03		Sydney WBS	3/14/02	3/04
	Toronto OP	4/1/03	3/31/04		Vancouver Imx	4/16/03	10/11/03		Tsuruga	7/1/03	9/30/03
Apollo13	Cape Town ISA	8/8/03	10/8/03		Washington NMNH	3/14/03	3/11/04	CV	Alexandria	10/16/02	10/15/03
	Durban ISA	8/8/03	10/8/03	CDS	Amneville Gau	5/1/03	12/31/03		Copenhagen	9/2/98	
	Huntsville	5/23/03	11/23/03		Berlin CS	1/21/00	12/31/03		Fort Worth	1/7/03	12/31/03
	Indianapolis WR	8/22/03	12/7/03		Boston NEA	9/26/02	12/31/03		Karlshamn	4/15/03	9/14/04
	KSC 1	9/20/02	12/04		Bratislava	4/17/03	10/31/03		Osaka Sci	9/1/03	11/30/03
	Menlyn ISA	8/8/03	10/8/03		Cedar Rapids	7/1/03	12/31/03		Washington NASM	3/10/03	3/05
	Miami Imx	5/19/03	10/5/03		Columbus COSI	8/4/03	10/3/03	Cyberwor	Belfast She	2/1/03	1/31/04
	Moscow	4/4/03	10/03		Fort Lauderdale	10/5/02	9/30/03		Berlin CS	11/16/00	12/03
	Tulsa Cmk	8/15/03	10/12/03		Garden City	5/23/03	9/18/03		Birmingham UK	9/29/01	12/03
AR	Gurnee	5/10/03	11/1/03		Katowice IT	6/6/03	10/31/03		Bratislava	10/31/02	10/30/03
	Hartford Crn	4/30/03	11/1/03		Singapore GV	7/18/03	9/1/03		Bristol	10/20/00	12/03
	Hull	4/1/03	10/1/03		Vancouver Imx	6/1/03	10/31/03		Glasgow	10/1/02	12/31/03
	Hutchinson	1/10/03	9/10/03	CRA	Atlanta FMNH	3/29/03	11/14/03		Katowice IT	12/6/02	12/5/03
	Jakarta	12/6/02	12/6/03		Birmingham AL	3/22/03	11/22/03		Kuwait City	12/25/00	12/31/03
	Kansas City Sci	5/31/03	12/31/03		Boston MOS	2/14/03	10/14/03		London BFI	10/20/02	10/19/03
	Myrtle Beach	3/9/03	9/9/03		Branson	3/15/03	3/15/04		Melbourne WBS	6/22/01	12/04
	Paris Geo	4/11/03	4/11/04		Calgary EC	2/21/03	10/21/03		Natick JF	6/20/03	6/19/04
	Quebec	2/11/03	9/10/03		Cape Town ISA	3/21/03	10/21/03		Nuremberg	2/12/03	2/11/04
	Sandy	4/18/03	10/18/03		Charlotte	3/20/03	11/20/03		Poitiers Imax 3D	2/1/01	1/06
	Shakopee	5/10/03	11/1/03		Chattanooga	9/3/03	5/3/04		Singapore GV	4/1/03	
	Shreveport	7/6/03	1/6/04		Chicago MSI	2/14/03	10/14/03		Sydney WBS	6/22/01	12/03
	Sydney WBS	4/1/03	10/1/03		Cincinnati	2/14/03	10/14/03	DIS	Bratislava	10/31/02	10/30/03
	Tallahassee	3/31/03	9/28/03		Copenhagen	5/15/03	1/15/04		Huntsville	5/1/01	4/04

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Dolphins	Bogota	4/3/03	4/2/04	HB	Munich	9/4/03	2/28/04	JIAC	Calgary SC	10/02	10/03
	Karlshamn	9/15/03	2/05		New Orleans	8/4/03	11/30/03		Cleveland	10/4/02	10/3/03
	Laie	5/1/01			Nuremberg	5/28/03	5/31/04		Dallas SP	3/8/03	9/7/03
	Norwalk	6/13/03	2/15/04		Quebec	12/13/02	11/30/03		Denver MNS	3/21/03	9/20/03
	Pitea	5/15/03	5/04		San Antonio 3D	8/15/03	11/30/03		Duluth	9/5/03	2/4/04
E3D	Wuerzburg	12/1/02	11/30/03		Singapore GV	9/1/03	9/30/04		Hamaoka	4/1/03	9/1/03
	Berlin Disc	6/1/03	12/31/03		Sydney WBS	9/20/01	8/04		Hastings	3/3/03	9/2/03
	Bournemouth She	2/21/03	2/28/04		Tampa Reg	9/12/03	11/30/03		Jersey City	10/02	
	Bratislava	1/15/03	1/31/04		Tempe Imx	9/24/03	8/31/04		Kansas City Zoo	3/8/03	9/7/03
	Madrid	10/26/00			West Nyack Imx	9/19/03	11/30/03		Kofu	7/1/03	12/31/03
E3Dcc	Munich	1/15/01	12/31/03		Wuerzburg	12/1/01	12/31/03	Kilimanj	London ONT	6/1/03	6/30/04
	Natick JF	7/1/02	12/31/03		Baltimore	3/02	10/31/03		Munich	7/1/03	7/1/04
	Sinsheim	5/16/03	10/31/03		Barcelona	5/7/02	12/31/03		Omaha	3/7/03	9/6/03
	Vienna LFC	6/7/02	12/31/03		Brussels	5/1/02	12/31/03		Philadelphia	9/13/03	3/12/04
	Hartford Crn	8/1/03	5/31/04		Bratislava	10/29/02	10/31/03		Regina	3/21/03	9/20/03
EMSH	Pitea	1/15/01	1/1/04		Denver MNS	9/1/02			San Antonio 2D	9/5/03	1/4/04
	Roanoke	7/1/03	9/30/03		Dwingeloo	4/27/02	5/04		Stockholm	11/29/02	11/28/03
	Stockholm	8/1/03	2/28/04		Edmonton Ody	6/22/02	9/30/03		Vienna LFC	4/10/03	10/9/03
	Syracuse	9/14/02	12/31/03		Espinho	7/19/03	7/31/04		Baltimore	7/1/03	6/30/04
	Castle Rock	3/92			Glasgow	10/11/01	9/1/03	L&C	Bogota	9/10/03	3/10/04
Everest	Apple Valley Imx	9/1/03	12/31/03		Grand Rapids JLT	8/30/02	12/31/03		Karlshamn	6/15/02	9/10/03
	Birmingham AL	5/15/03	11/30/03		Hague	10/10/01	10/10/03		Leon Exp	6/1/03	11/30/03
	Hyderabad	6/03	5/04		Jupiter Crn	9/1/03	5/31/04		Pitea	9/15/03	9/14/04
	London BFI	5/26/03	12/31/03		Kaohsiung	11/9/02	11/8/03		Cincinnati	6/15/03	10/15/03
	London SM	5/3/03	12/31/03		Karlshamn	10/23/02	10/31/03		Lubbock	5/23/03	9/23/03
Extreme	Moscow	4/4/03	10/03		La Coruna	10/4/02	12/31/03		Melbourne WBS	5/9/03	12/31/03
	Penrith	10/1/01	9/30/03		Las Palmas	4/11/03	12/31/03		Memphis Pink	3/8/03	11/14/03
	Pitea	9/20/02	9/15/03		London SM	10/11/01	10/31/03		Menlyn ISA	3/1/03	9/1/03
	Prague IT	3/03	9/03		Madrid	11/6/02	10/31/03		Sacramento Imx	8/1/03	1/1/04
	Raleigh Exp	3/14/03	9/27/03		Malta	9/15/03	9/30/04		San Diego RHF	5/15/03	9/1/03
FOK	Richmond SMV	4/5/03	9/19/03	HCBTD	Manchester UCI	10/12/01	12/31/03		West Nyack Imx	9/5/03	2/1/04
	Saint Louis SC	9/26/03	1/29/04		Melbourne WBS	10/7/02	10/31/03	L5	Baton Rouge	5/24/03	11/21/03
	Singapore GV	9/15/03	9/15/04		Munich	4/18/02	12/31/03		Boston MOS	9/28/02	6/04
	Tel Aviv NL	11/26/02	11/25/04		Natick JF	11/15/02	11/30/03		Branson	5/3/02	4/04
	Berlin Disc	5/2/00	12/03		Philadelphia	4/11/03	4/30/04		Cathedral City	8/15/03	2/14/04
Galapago	Bradford	2/15/03	11/15/03		Puebla	8/1/03	1/31/04		Corpus Christi	1/1/03	9/4/03
	Garden City	5/23/03	11/23/03		Richmond SMV	9/20/03	1/9/04		Duluth	10/1/02	9/30/03
	Moscow	4/4/03	4/4/04		San Jose	11/6/02	10/31/03		Fort Lauderdale	9/26/03	9/25/04
	Raleigh Exp	5/23/03	9/23/03		Speyer Dome	6/6/02	12/31/03		Fort Worth	9/1/03	2/28/04
	Richmond SMV	6/14/03	1/9/04		Sydney WBS	7/22/02	10/03		Grand Rapids JLT	3/6/03	9/6/03
GC	Speyer Imax	2/8/02	10/31/03		Taichung NMNS	7/1/02	11/30/03	LionKing	Harrisburg	10/19/02	10/31/03
	Kuwait City	4/17/00	4/16/04		Tampa MOSI	5/23/03	11/30/03		Hastings	12/10/02	9/6/03
	Bangkok	3/1/02	12/31/03		Tijuana	8/17/02	12/31/03		Houston MNS	1/17/03	3/31/04
	Krakow IT	4/11/03	4/10/04		Toronto OSC	10/12/01			Jersey City	5/18/02	9/1/03
	Quebec	10/11/02	10/10/03		Valencia Spn	11/1/02	10/31/03		Milwaukee	10/1/02	3/31/04
GOTA	Sinsheim	3/10/01	12/31/03		Woodridge Cmk	3/14/03	1/31/04		New Orleans	1/1/03	12/31/03
	Warsaw IT	7/12/02			Xalapa	12/1/02	12/31/03		Norwalk	1/17/03	10/9/03
	Washington NMNH	10/27/99			San Simeon	8/17/96			Oakland	6/1/03	5/31/04
	Alamogordo	7/1/03	12/31/03		Berlin Disc	4/1/02	4/30/04		Philadelphia	8/1/03	9/13/03
	Berlin Disc	4/1/02	3/31/04		Amneville Gau	3/1/03	3/1/04		Phoenix	6/1/03	12/31/03
HaunCast	Hartberg	9/6/03	9/5/04	IOTS	Apple Valley Imx	7/1/03	4/1/04		Pittsburgh CSC	6/20/03	12/03
	Hong Kong	4/1/03	9/30/03		Fort Worth	1/10/03	1/9/04	LS	Portland	8/16/02	9/16/03
	Mobile	12/1/02	12/31/03		Melbourne WBS	9/12/02			Reno Fleisch	6/1/03	1/31/04
	Nuremberg	12/1/02	12/31/03		Paris Geo	4/1/03	3/31/04		Richmond SMV	4/5/03	1/9/04
	Ontario Reg V	9/13/02	9/12/03		Sydney WBS	9/12/02			Rochester MSC	7/1/03	2/1/04
GOTA	Sacramento Imx	3/1/03	12/31/03		Apple Valley Imx	5/16/03	9/4/03		Saint Louis Arch	5/25/02	9/03
	Shanghai Dome	1/31/03	1/30/04		Calgary SC	9/19/03	3/18/04		Saint Louis SC	9/26/03	5/31/04
	Tianjin	2/1/03	1/31/04		Cape Town ISA	10/11/02	10/04		San Diego RHF	8/2/02	6/04
	Vancouver Imx	6/1/03	12/31/03		Chicago Imx	8/15/03			Seattle PSC 1	9/2/02	6/30/04
	Grand Rapids JLT	7/18/03	9/11/03		Durban ISA	3/14/03	9/13/03	LW	Shreveport	9/1/02	12/31/03
GOTA	Hampton	8/15/03	11/27/03		London BFI	9/14/02	9/14/03		Spokane	3/15/03	9/14/03
	Lubbock	9/12/03	12/24/03		Mobile	9/1/03	3/1/04		Tampa MOSI	7/25/03	1/4/04
	Miami Imx	8/15/03	10/31/03		Nuremberg	3/1/03	9/1/03		Amneville Gau	3/1/03	3/1/04
	Saint Augustine	9/5/03	12/24/03		Omaha	9/1/03	3/1/04		Madrid	6/25/03	6/24/04
	Vancouver Imx	9/12/03	10/31/03		Regina	9/1/03	3/1/04		Taipei AM	1/15/03	1/14/04
HaunCast	Washington NMNH	9/5/03	10/31/03		Taipei MCRC	7/1/03			Boise Reg	9/5/03	11/27/03
	Amneville Gau	10/30/01	12/31/03		Toronto OP	5/1/02	12/31/04		Cathedral City	8/8/03	9/4/03
	Bangkok	2/8/02	11/30/03		Victoria	1/4/03			Cedar Rapids	7/18/03	9/18/03
	Barcelona	5/7/02	12/31/03		Woodridge Cmk	8/15/03			Davenport	7/25/03	9/4/03
	Belfast She	10/17/02	10/31/03		Apple Valley Imx	1/17/03	12/22/03	LOLL	Duluth	7/18/03	10/30/03
ITD	Berlin CS	4/5/01	12/31/03	JGWC	Halifax	7/11/03	6/10/04		Loch Lomond	7/24/02	
	Berlin Disc	4/5/01	12/31/03		Ahmedabad	10/23/02	10/23/03		Furukawa	8/30/03	11/23/03
	Bristol	8/25/01	10/31/03		Boston NEA	12/6/01			Charleston SC	11/1/02	10/31/03
	Galveston	9/9/01	12/31/03		Harrisburg	9/9/99	12/03		Charleston WV	7/10/03	1/9/04
	Goteborg	4/15/03	4/30/04		Kuwait City	12/25/00	12/03		Houston MNS	9/15/03	1/15/04
ITD	Las Vegas Imx	3/12/02	10/31/03		Las Vegas Cae	6/1/03	9/30/03		Laie	5/1/01	
	Lehi	10/22/02	11/30/03		Las Vegas Imx	6/1/03	9/30/03		London ONT	9/1/03	2/05
	London BFI	12/1/01	3/31/04		Manchester UCI	10/1/02	9/30/03		Lucerne	5/1/03	10/31/03
	Madrid	6/12/02	12/31/03		Prague IT	3/20/03	3/19/04		Penrith	7/4/03	7/3/04
	Malta	7/26/03	8/31/04		Singapore GV	1/15/03			Boston NEA	12/6/01	
JGWC	Manchester UCI	9/1/02	2/04		Alamogordo	7/3/03	12/2/03		Myrtle Beach	5/1/02	12/03
	Melbourne WBS	9/13/01	8/04		Albuquerque	3/22/03	9/21/03		Richmond SMV	4/15/02	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MatrxRel	Saint Augustine	8/1/03	2/28/04	MOF	Speyer Imax	2/1/01	6/04	SE	Penrith	3/8/02	3/04
	San Jose	6/1/03	12/03		Sydney WBS	10/1/02	12/31/03		Saint Louis SC	9/26/03	1/25/04
	Victoria	5/15/03	10/15/03		Tallahassee	9/6/03	12/31/04		Sydney WBS	10/25/01	4/04
	Apple Valley Imx	6/20/03	9/4/03		Zion	7/1/03	10/15/03		Syracuse	7/5/03	
	Boise Reg	6/6/03			Milwaukee	7/10/03	9/5/03		Tijuana	2/22/03	10/22/03
	Bradford	8/22/03			Orlando SC	9/18/03	5/28/04		Toronto OSC	1/17/03	7/16/04
	Buford Reg	6/6/03			Pensacola	11/8/96			Yellowstone	5/10/03	9/30/03
	Calgary FP	6/6/03			Saint Augustine	5/7/03	12/31/03		Ichikawa	4/1/03	3/31/04
	Cape Town ISA	6/13/03			Cathedral City	6/6/03	10/1/03		Xalapa	6/23/03	12/1/03
	Chicago Imx	7/03	9/03		Nashville Reg	6/25/03	1/25/04		Sedona	3/28/98	12/31/03
	Col Springs Cmk	6/6/03		Hague	6/30/03	8/31/04	Paris Geo	7/3/02	7/3/04		
	Dallas Cmk	6/6/03		Hong Kong	8/1/03	1/31/04	Skyward	4/26/03	9/30/03		
	Dearborn	6/20/03		Las Vegas Imx	10/23/02		SOA	2/26/99			
	Denver CC Reg	6/6/03		Singapore DC	2/13/99	12/03	Solarmax	Calgary EC	5/15/03	5/14/04	
	Dublin Reg	6/6/03		Aguascalientes	4/11/03	10/11/03	Cocoa	10/1/02	9/30/03		
	Durban ISA	6/13/03		Alamogordo	1/28/03	9/15/03	Dwingeloo	6/18/03	5/30/04		
	Edmonton FP	6/6/03		Barcelona	5/1/03	4/30/04	Kuala Lumpur NP	7/1/03	6/30/04		
	Grand Rapids JLT	6/6/03		Chicago Imx	6/12/03	9/12/03	Regina	1/1/03	12/31/03		
	Halifax	6/6/03		Hastings	9/8/03	3/8/04	Taipei AM	3/1/01	6/30/04		
	Houston Reg	6/6/03		Kuwait City	6/03	9/03	Apple Valley Imx	1/31/03	1/31/04		
	Irvine Reg	6/6/03		Ota Gumma	4/26/03	3/30/04	Berlin CS	10/24/02	12/31/03		
	Karuizawa Mer	8/03	10/03	Parker	12/20/02	2/28/04	Berlin Disc	10/24/02	12/31/03		
	King of Prussia Reg	6/6/03		San Diego NHM	3/31/01	12/31/03	Bristol	10/21/02	12/31/03		
	Langley FP	6/6/03		Shreveport	3/15/03	10/15/03	Chicago Imx	1/31/03	1/31/04		
	Las Vegas Bre	8/03	10/03	Taipei MCRC	1/1/03	12/31/03	Melbourne WBS	2/13/03	11/30/03		
	Las Vegas Imx	7/03	9/03	Tijuana	10/18/01	12/31/03	Miami Imx	5/16/03	10/31/04		
	Lincolnshire Reg	6/6/03		Woodridge Cmk	7/11/03	10/23/03	Myrtle Beach	1/31/03	1/31/04		
	London BFI	7/03	9/03	Amneville Gau	4/19/03	4/18/04	Natick JF	1/30/03	1/30/04		
Los Angeles Loe	6/6/03		Berlin CS	6/5/03	6/4/04	Nuremberg	10/31/02	12/31/03			
Los Angeles NA	6/6/03		Berlin Disc	6/12/03	6/11/04	Sacramento Imx	1/31/03	1/31/04			
Menlyn ISA	6/13/03		Boston NEA	2/11/03	8/10/04	Sydney WBS	2/13/03	11/30/03			
Miami Imx	6/20/03		Bratislava	8/1/03	7/31/04	Tempe Imx	1/31/03	1/31/04			
Mississauga FP	6/6/03		Chattanooga	2/22/03	2/21/04	SpaceSta	Aguascalientes	8/15/03	1/16/04		
Montreal FP	6/6/03		Galveston	3/1/03	2/29/04	Alamogordo	7/1/02	6/05			
Nashville Reg	6/6/03		Lehi	4/11/03	10/10/03	Baltimore	5/24/02	5/05			
Natick JF	6/20/03		Moscow	9/19/03	9/18/04	Bangkok	9/27/02	9/27/03			
New Orleans	6/6/03		Tulsa Cmk	6/20/03	6/19/04	Barcelona	11/7/02	11/6/03			
New York Loe	6/6/03		Virginia Beach	5/26/03	11/25/03	Berlin CS	5/28/02	12/03			
Ontario Reg	6/6/03		Branson	1/93	12/03	Birmingham AL	5/19/03	5/18/04			
Providence Imx	6/20/03		Birmingham UK	3/28/03	9/28/03	Birmingham UK	5/1/02	11/03			
Raleigh Exp	8/03	10/03	Boston MOS	4/1/03	10/1/03	Boston NEA	5/1/02	4/04			
Rochester Cmk	6/6/03		Bradford	6/1/03	11/1/03	Bratislava	10/15/02	10/14/03			
Sacramento Imx	6/27/03		Charleston SC	5/1/03	11/1/03	Bristol	5/1/02	11/03			
San Antonio 2D	6/20/03		Cincinnati	6/13/03	12/31/03	Cleveland	11/29/02	11/28/03			
San Francisco Loe	6/6/03		Columbus COSI	3/21/03	10/3/03	Col Springs Cmk	2/21/03	4/05			
Tallahassee	8/03	10/03	Dallas SP	5/27/03	12/1/03	Copenhagen	5/31/02	12/31/03			
Tampa Reg	6/6/03		Fort Lauderdale	6/21/03	1/6/04	Dallas Cmk	4/19/02	4/05			
Tempe Imx	6/03	10/03	Fort Worth	8/3/03	2/3/04	Dayton	5/24/02	4/05			
Toronto FP	6/6/03		Grand Rapids JLT	8/1/03	3/3/04	Dearborn	7/7/03	3/31/04			
Tulsa Cmk	6/6/03		Hartford Crn	7/1/03	12/15/03	Denver MNS	9/1/02	9/1/03			
Vienna LFC	8/03	10/03	Hastings	6/10/03	12/8/03	Edmonton Ody	10/11/02	10/10/03			
West Nyack Imx	6/20/03		Hull	7/3/03	1/6/04	Galveston	5/24/02	5/05			
Winnipeg	8/03	10/03	Jersey City	3/3/03	9/4/03	Garden City	4/19/02	5/05			
Woodbridge FP	6/6/03		London BFI	3/7/03	9/7/03	Glasgow	4/1/03	11/1/03			
Woodridge Cmk	6/6/03		Melbourne WBS	5/10/03	11/10/03	Grand Rapids JLT	5/31/02	5/04			
Barcelona	5/1/03	12/31/03	Norwalk	8/1/03	1/16/04	Hague	10/10/02	10/03			
Berlin Disc	4/1/02	3/31/04	Nuremberg	7/1/03	11/1/03	Halifax	3/7/03	3/6/04			
Boston MOS	6/16/01	6/04	Orlando SC	5/26/03	1/3/04	Hampton	5/24/02	5/05			
Bradford	4/1/03	12/31/03	Osaka Sun	9/1/03	12/1/03	Harrisburg	6/1/02	6/04			
Chicago Imx	3/1/03	11/1/03	Paris Geo	2/5/03	2/5/04	Hong Kong	1/1/03	12/31/03			
Cincinnati	5/1/03	12/31/03	Philadelphia	6/27/03	12/27/03	Houston MNS	10/4/02	10/4/03			
Cocoa	4/16/03	12/31/03	Phoenix	7/3/03	1/7/04	Huntsville	5/24/02	5/05			
Copenhagen	12/1/01	12/03	Politers Omni	4/3/03	12/1/03	Hutchinson	6/1/02	6/07			
Davenport	9/5/03	12/24/03	Portland	6/21/03	1/1/04	Ichikawa	4/1/03	11/1/03			
Fort Lauderdale	5/25/02	12/05	Raleigh Exp	6/14/03	1/4/04	Indianapolis WR	5/23/02	4/04			
Hague	7/1/03	6/30/04	Seattle PSC 1	4/1/03	10/1/03	Katowice IT	4/11/03	4/10/04			
Hibbing	3/1/03	9/30/03	Sioux Falls	9/27/03	1/30/04	Kitakyushu	3/18/03	3/31/04			
Jackson MS	7/1/03	2/28/04	Tijuana	4/19/03	10/19/03	Krakov IT	9/6/02	9/5/03			
Katowice IT	6/1/03	12/31/03	Valencia Spn	7/1/03	7/1/04	KSC 2	4/19/02	4/18/04			
Las Palmas	5/8/03	9/8/03	Vienna LFC	9/12/03		Kuwait City	10/1/02	9/30/03			
Madrid	5/1/03	12/31/03	Washington NMNH	3/17/03	9/17/03	Langley FP	4/26/02	4/05			
Malta	4/15/03	4/14/04	Tijuana	8/15/03	12/31/03	Las Vegas Imx	4/19/02	4/18/04			
Manchester UCI	7/1/02	6/04	Amneville Gau	11/1/01	12/03	Little Rock	1/15/03	9/30/03			
Melbourne WBS	10/1/02	12/31/03	Atlanta FMNH	5/24/03	11/26/03	London BFI	4/27/02	4/26/04			
New Orleans	8/4/03	2/28/04	Baltimore	2/7/03	6/30/04	London SM	5/28/02	4/04			
Norwalk	1/1/03	1/9/04	Calgary SC	10/1/02	9/30/03	Madrid	11/6/02	11/5/03			
Nuremberg	1/3/03	12/31/03	Edmonton Ody	2/14/03	10/14/03	Melbourne WBS	4/19/02	4/04			
Oakland	1/1/02	6/04	Karuizawa Mer	2/1/03		Mexico City Pap	6/1/03	2/1/04			
Penrith	7/4/03	7/3/04	Melbourne WBS	10/25/01	4/04	Miami Imx	5/1/02	4/04			
Portland	11/2/01	6/04	Myrtle Beach	5/1/03	12/31/03	Natick JF	8/22/02	12/03			
San Diego RHF	11/1/01	6/04	Paris Geo	10/23/02	10/22/03	Nuremberg	5/9/02	12/31/03			

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SU	Osaka Sun	4/19/02	4/04	T40	Birmingham AL	9/27/03	3/19/04		Montreal VP	4/10/03	12/10/03
	Oslo	5/28/02	11/03	T90	Norwalk	11/20/98	12/03		Myrtle Beach	5/14/03	5/13/04
	Philadelphia	6/1/02	5/04	TBAA	Baton Rouge	5/24/03	5/26/04		Nuremberg	7/31/03	12/31/03
	Poitiers Solido	2/1/03	1/31/04		Hutchinson	6/1/02	5/04		Oklahoma City	7/11/03	2/29/04
	Sacramento Imx	5/1/02	4/04		Oakland	1/1/02	12/31/03		Regina	6/27/03	12/31/03
	Saint Louis SC	5/3/03	9/25/03	TF	Oakland	3/15/03	3/14/04		Sacramento Imx	8/5/03	12/4/03
	Salt Lake City CP	4/12/03	4/12/04		Seattle PSC 1	9/15/03	11/10/03		San Jose	6/27/03	6/9/04
	Seattle PSC 2	5/17/02	5/04		Washington NASM	7/1/76			Spokane	8/1/03	12/31/03
	Singapore SC	7/1/03	11/30/03	TR	Coomera	7/1/03	6/30/04		Syracuse	5/17/03	
	Sinsheim	5/9/02	5/8/04		Garden City	5/23/03	9/14/03		Tampa MOSI	4/24/03	12/23/03
	Stockholm	5/17/02			Hague	6/27/03	12/14/03		Tempe Imx	5/19/03	9/18/03
	Sydney WBS	4/19/02	4/04		Mobile	9/27/03	12/24/03		Toronto OSC	5/30/03	1/31/04
	Tempe Imx	5/1/02	4/04		Warsaw IT	4/11/03	10/31/03		Vancouver SW	6/27/03	2/28/04
	Tokorozawa	7/1/03	10/31/03	Trex	Berlin CS	1/21/00	12/03		Vancouver SW	6/27/03	12/26/03
	Tokyo Mer	4/25/02	4/04		Birmingham UK	7/18/03	7/15/04		Winnipeg	9/10/03	1/9/04
	Toronto FP	10/18/02	10/17/03		Bratislava	10/31/02	10/14/03	UGs	Bangkok	3/29/03	10/29/03
	Toronto OSC	10/18/02			Cleveland	8/15/03	8/14/04		Berlin Disc	2/4/03	9/30/03
	Valencia Spn	10/14/02	9/14/03		Davenport	3/21/03	11/13/03	UX	Charleston SC	7/4/03	9/1/03
	Vancouver Imx	4/19/02	4/18/04		Kitakyushu	4/26/03	10/31/03		Harrisburg	8/1/03	2/28/04
	Vienna LFC	1/1/03	12/31/03		Krakow IT	12/15/01	12/31/03	VOTDS	Jersey City	9/23/03	3/24/04
	Washington NASM	4/17/02			Kuwait City	9/30/02	12/31/03		Los Angeles CSC	9/9/03	5/3/04
	West Nyack Imx	5/1/02	4/04		London SM	7/25/03	7/24/04		Los Angeles CSC	9/9/03	5/3/04
	Winnipeg	10/13/02			Louisville	5/24/03	9/1/03		Seattle PSC 2	9/16/03	3/10/04
	Woodbridge FP	4/26/02	4/05		Mobile	5/5/03	5/4/04	WABOS	Stockholm	10/16/02	10/20/03
	Chicago MSI	5/16/03	2/16/04		Prague IT	3/20/03	3/19/04	WAMnv	Paris Geo	1/10/00	
	Columbus COSI	6/21/03	12/23/03		San Antonio 3D	1/3/03	1/2/04	Whales	Berlin Disc	4/1/03	3/31/04
Corpus Christi	8/29/03	5/1/04		Singapore GV	4/1/03	3/31/04		Cocoa	7/1/02	12/31/03	
Dayton	9/27/02			Sudbury	3/1/03	9/30/03		Killeen	8/22/03	1/19/04	
Fort Worth	9/5/03	3/1/04		Valencia Spn	9/15/03	9/12/04		Krakow IT	8/1/03	1/31/04	
Garden City	5/26/03	12/26/03		Victoria	3/03	9/03		Norwalk	1/1/03	1/9/04	
Hampton	3/7/03	3/7/04		Vienna LFC	6/26/03	6/26/04		San Diego RHF	7/1/03	6/30/04	
Huntsville	3/1/03	3/1/04		Berlin Disc	4/20/03	10/19/03		Vancouver SW	8/1/03	12/31/03	
Hutchinson	9/27/02			Austin	6/7/03	10/10/03		Victoria	3/03	9/03	
Jupiter Crn	5/16/03	3/16/04		Birmingham UK	4/17/03	12/16/03	WOC	Goteborg	4/30/02	10/04	
Little Rock	5/1/03	11/1/03		Boston MOS	5/20/03	11/19/03		Poitiers Imax 3D	1/1/02	12/04	
London ONT	5/1/03	11/1/03		Calgary EC	5/23/03	9/22/03		Taipei AM	7/19/03	7/18/04	
Lucerne	9/24/02	10/03		Charlotte	5/23/03	9/30/03	Wolves	Jackson MS	7/1/03	10/15/03	
Munich	3/1/03	12/31/03		Detroit	4/17/03	10/17/03	Yell	Taejon NSM	1/22/03	1/24/04	
Rochester Cmk	8/22/03	10/23/03		Edmonton Ody	4/10/03	12/10/03		Yellowstone	4/1/03	10/15/03	
Sioux Falls	9/27/03	1/30/04		Fort Worth	5/23/03	11/22/03	ZC	Zion	5/24/94		
Washington NASM	9/18/02			Kansas City Zoo	6/10/03	12/10/03					
SupeSpee	Sioux Falls	5/24/03	9/26/03		Las Vegas Imx	9/1/03	1/8/04				

September 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	OO	4/11/03	10/11/03		HaunCast	2/8/02	11/30/03		SOSPI	10/24/02	12/31/03
	SpaceSta	8/15/03	1/16/04		SpaceSta	9/27/02	9/27/03		TRF	4/20/03	10/19/03
Ahmedabad	ITD	10/23/02	10/23/03		UGs	3/29/03	10/29/03		UGs	2/4/03	9/30/03
Alamogordo	GC	7/1/03	12/31/03	Barcelona	AlienAdv	4/1/03	4/30/04	Birmingham AL	Whales	4/1/03	3/31/04
	JGWC	7/3/03	12/2/03		CTPA	11/26/01	12/31/03		CRA	3/22/03	11/22/03
	OO	1/28/03	9/15/03		HaunCast	5/7/02	12/31/03		Everest	5/15/03	11/30/03
	SpaceSta	7/1/02	6/05		HB	5/7/02	12/31/03		SpaceSta	5/19/03	5/18/04
Albuquerque	JGWC	3/22/03	9/21/03		MOE	5/1/03	12/31/03	Birmingham UK	T40	9/27/03	3/19/04
Alexandria	CV	10/16/02	10/15/03		OO	5/1/03	4/30/04		AllAcces	9/1/03	1/1/04
Amneville Gau	CDS	5/1/03	12/31/03	Baton Rouge	SpaceSta	11/7/02	11/6/03		Cyberwor	9/29/01	12/03
	HaunCast	10/30/01	12/31/03		L&C	5/24/03	11/21/03		Pulse	3/28/03	9/28/03
	Horses	3/1/03	3/1/04		TBAA	5/24/03	5/26/04		SpaceSta	5/1/02	11/03
	L5	3/1/03	3/1/04	Belfast She	Cyberwor	2/1/03	1/31/04		Trex	7/18/03	7/15/04
	OW3D	4/19/03	4/18/04		HaunCast	10/17/02	10/31/03		TS	4/17/03	12/16/03
	S&R	11/1/01	12/03	Berlin CS	AlienAdv	3/1/00		Bogota	Dolphins	4/3/03	4/2/04
Apple Valley Imx	Everest	9/1/03	12/31/03		CDS	1/21/00	12/31/03		JIAC	9/10/03	3/10/04
	Horses	7/1/03	4/1/04		Cyberwor	11/16/00	12/03	Boise Reg	LionKing	9/5/03	11/27/03
	India	5/16/03	9/4/03		HaunCast	4/5/01	12/31/03		MatrxRel	6/6/03	
	IOTS	1/17/03	12/22/03		OW3D	6/5/03	6/4/04	Boston MOS	CRA	2/14/03	10/14/03
	MatrxRel	6/20/03	9/4/03		SOSPI	10/24/02	12/31/03		L&C	9/28/02	6/04
Atlanta FMNH	SOSPI	1/31/03	1/31/04		SpaceSta	5/28/02	12/03		MOE	6/16/01	6/04
	CRA	3/29/03	11/14/03		Trex	1/21/00	12/03		Pulse	4/1/03	10/1/03
	SAA	5/24/03	11/26/03	Berlin Disc	Africa	4/1/00			TS	5/20/03	11/19/03
Austin	TS	6/7/03	10/10/03		ALBT	12/1/02	12/31/03	Boston NEA	CDS	9/26/02	12/31/03
Baltimore	Africa	9/2/03	11/26/03		AlienAdv	6/14/03	6/30/04		ITD	12/6/01	
	Bears	6/23/02	9/1/03		E3D	6/1/03	12/31/03		LW	12/6/01	
	HB	3/02	10/31/03		Extreme	5/2/00	12/03		OW3D	2/11/03	8/10/04
	JAC	7/1/03	6/30/04		GC	4/1/02	3/31/04		SpaceSta	5/1/02	4/04
	SAA	2/7/03	6/30/04		HaunCast	4/5/01	12/31/03	Bournemouth She	E3D	2/21/03	2/28/04
	SpaceSta	5/24/02	5/05		HH	4/1/02	4/30/04	Bradford	Bugs	7/9/03	4/3/04
Bangkok	CTPA	6/20/03	6/20/04		MOE	4/1/02	3/31/04		Extreme	2/15/03	11/15/03
	Galapago	3/1/02	12/31/03		OW3D	6/12/03	6/11/04		MatrxRel	8/22/03	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Branson	MOE	4/1/03	12/31/03	Dallas AA	SU	8/29/03	5/1/04	Halifax	IOTS	7/11/03	6/10/04
	Pulse	6/1/03	11/1/03		SOA	2/26/99			MatrxRel	6/6/03	
	CRA	3/15/03	3/15/04	Dallas Cmk	SpaceSta	6/6/03		Hamaoka Hampton	SpaceSta	3/7/03	3/6/04
Bratislava	CTPA	3/14/03	2/1/04		JGWC	4/19/02	4/05		JGWC	4/1/03	9/1/03
	L&C	5/3/02	4/04	Dallas SP	Pulse	3/8/03	9/7/03		Bears	10/28/02	
	Ozarks	1/93	12/03		LionKing	5/27/03	12/1/03	Harrisburg	Bugs	5/23/03	11/23/03
Bristol	AllAcces	5/13/03	5/14/04	Davenport	MOE	7/25/03	9/4/03		GOTA	8/15/03	11/27/03
	CDS	4/17/03	10/31/03		Trex	9/5/03	12/24/03		SpaceSta	5/24/02	5/05
Cape Town ISA	Cyberwor	10/31/02	10/30/03	Dayton	SpaceSta	3/21/03	11/13/03	Hartberg Hartford Crn	SU	3/7/03	3/7/04
	DIS	10/31/02	10/30/03		SU	5/24/02	4/05		CRA	6/14/03	2/14/04
	E3D	1/15/03	1/31/04	Dearborn	MatrxRel	9/27/02		Hastings	ITD	9/9/99	12/03
Brussels Buford Reg Calgary EC	HB	10/29/02	10/31/03		SpaceSta	6/20/03			L&C	10/19/02	10/31/03
	OW3D	8/1/03	7/31/04	Denver CC Reg	SpaceSta	7/7/03	3/31/04		SpaceSta	6/1/02	6/04
	SpaceSta	10/15/02	10/14/03	Denver MNS	MatrxRel	6/6/03		Hibbing Hong Kong	UX	8/1/03	2/28/04
Cedar Rapids	Trex	10/31/02	10/14/03		ALBT	6/1/03	12/31/03		GC	9/6/03	9/5/04
	Bugs	3/18/03	3/18/04	Detroit	HB	9/1/02			AR	4/30/03	11/1/03
	Cyberwor	10/20/00	12/03	Dublin Reg	JGWC	3/21/03	9/20/03	Houston MNS	E3Dcc	8/1/03	5/31/04
Calgary FP Calgary SC	HaunCast	8/25/01	10/31/03		SpaceSta	9/1/02	9/1/03		Pulse	7/1/03	12/15/03
	SOSPI	10/21/02	12/31/03	Duluth	CRA	7/5/03	3/5/04	Huntsville	JGWC	3/3/03	9/2/03
	SpaceSta	5/1/02	11/03	Durban ISA	TS	4/17/03	10/17/03		L&C	12/10/02	9/6/03
Castle Rock Cathedral City	HB	5/1/02	12/31/03		Bugs	8/8/03	11/8/03		OO	9/8/03	3/8/04
	MatrxRel	6/6/03		Dwingeloo	MatrxRel	6/6/03		Houston Reg Hull	Pulse	6/10/03	12/8/03
	Bears	6/26/03	12/03		CRA	2/14/03	10/14/03		MOE	3/1/03	9/30/03
Cinema City	CRA	2/21/03	10/21/03	Edmonton FP Edmonton Ody	JGWC	9/5/03	2/4/04	Hutchinson	GC	4/1/03	9/30/03
	Solarmax	5/15/03	5/14/04		L&C	10/1/02	9/30/03		OM	8/1/03	1/31/04
	TS	5/23/03	9/22/03	Espinho Fort Lauderdale	LionKing	7/18/03	10/30/03		SpaceSta	1/1/03	12/31/03
Cinema City	MatrxRel	6/6/03			Apollo13	8/8/03	10/8/03	Hyderabad Ichikawa	AJ	8/1/03	12/31/03
	Africa	9/26/03	6/18/04		India	3/14/03	9/13/03		Alaska	9/3/03	9/3/04
	India	9/19/03	3/18/04	Fort Worth	MatrxRel	6/13/03			L&C	1/17/03	3/31/04
Cinema City	JGWC	10/02	10/03	Garden City	Alaska	5/1/03	9/30/03	Indianapolis WR	LS	9/15/03	1/15/04
	SAA	10/1/02	9/30/03		HB	4/27/02	5/04		SpaceSta	10/4/02	10/4/03
	Apollo13	8/8/03	10/8/03	Glasgow	Solarmax	6/18/03	5/30/04	Irvine Reg Jackson MS	MatrxRel	6/6/03	
Cinema City	CRA	3/21/03	10/21/03		MatrxRel	6/6/03			AR	4/1/03	10/1/03
	India	10/11/02	10/04	Goteborg	HB	6/22/02	9/30/03		Pulse	7/3/03	1/6/04
Cinema City	MatrxRel	6/13/03		Grand Rapids JLT	SAA	2/14/03	10/14/03	Kagoshima Kansas City Sci	Apollo13	5/23/03	11/23/03
	EMSH	3/92			SpaceSta	10/11/02	10/10/03		DIS	5/1/01	4/04
	BATB	9/5/03	10/3/03	Gurnee Hague	TS	4/10/03	12/10/03		SpaceSta	5/24/02	5/05
Cinema City	L&C	8/15/03	2/14/04		HB	7/19/03	7/31/04	Karlsruhe Karlsruhe	SU	3/1/03	3/1/04
	LionKing	8/8/03	9/4/03	Hamburg	CDS	10/5/02	9/30/03		AR	1/10/03	9/10/03
	OC	6/6/03	10/1/03	Hartford	CRA	3/8/03	11/8/03		Bugs	6/12/03	3/12/04
Cinema City	ALBT	8/1/03	2/1/04	Hawaii	L&C	9/26/03	9/25/04	Houston Reg Hull	SpaceSta	6/1/02	6/07
	CDS	7/1/03	12/31/03	Helsinki	MOE	5/25/02	12/05		SU	9/27/02	
	LionKing	7/18/03	9/18/03	Hollywood	Pulse	6/21/03	1/6/04		TBAA	6/1/02	5/04
Cinema City	LS	11/1/02	10/31/03	Houston Reg Hull	CRA	2/28/03	10/28/03	Hyderabad Ichikawa	Everest	6/03	5/04
	Pulse	5/1/03	11/1/03	Jamaica	CV	1/7/03	12/31/03		SE	4/1/03	3/31/04
	UX	7/4/03	9/1/03	Johannesburg	Horses	1/10/03	1/9/04		SpaceSta	4/1/03	11/1/03
Cinema City	LS	7/10/03	1/9/04	Jupiter Crn	L&C	9/1/03	2/28/04	Kagoshima Kansas City Sci	Apollo13	8/22/03	12/7/03
	CRA	3/20/03	11/20/03	Kalamazoo	Pulse	8/3/03	2/3/04		SpaceSta	5/23/02	4/04
	TS	5/23/03	9/30/03	Kalamazoo	SU	9/5/03	3/1/04	Kalamazoo	MatrxRel	6/6/03	
Cinema City	CRA	9/3/03	5/3/04	Kalamazoo	TS	5/23/03	11/22/03		MOE	7/1/03	2/28/04
	OW3D	2/22/03	2/21/04	Kalamazoo	LOTF	8/30/03	11/23/03		Yell	7/1/03	10/15/03
	Bugs	5/16/03	11/16/03	Kalamazoo	Bugs	5/23/03	5/23/04	Kalamazoo	AR	12/6/02	12/6/03
Cinema City	India	8/15/03		Kalamazoo	HaunCast	9/9/01	12/31/03		JGWC	10/02	
	MatrxRel	7/03	9/03	Kalamazoo	OW3D	3/1/03	2/29/04	Kalamazoo	L&C	5/18/02	9/1/03
	MOE	3/1/03	11/1/03	Kalamazoo	SpaceSta	5/24/02	5/05		Pulse	3/3/03	9/4/03
Cinema City	OO	6/12/03	9/12/03	Kalamazoo	CDS	5/23/03	9/18/03	Kalamazoo	VOTDS	9/23/03	3/24/04
	SOSPI	1/31/03	1/31/04	Kalamazoo	Extreme	5/23/03	11/23/03		AIWC	2/02	9/9/03
	CRA	2/14/03	10/14/03	Kalamazoo	SpaceSta	4/19/02	5/05	Kalamazoo	HB	9/1/03	5/31/04
Cinema City	SU	5/16/03	2/16/04	Kalamazoo	SU	5/26/03	12/26/03		SU	5/16/03	3/16/04
	CRA	2/14/03	10/14/03	Kalamazoo	TR	5/23/03	9/14/03	Kalamazoo	CTPA	7/1/03	9/30/03
Cinema City	Kilimanj	6/15/03	10/15/03	Kalamazoo	Bugs	9/26/03	3/26/04		AR	5/31/03	12/31/03
	MOE	5/1/03	12/31/03	Kalamazoo	Cyberwor	10/1/02	12/31/03	Kalamazoo	Bugs	4/7/03	1/8/04
	Pulse	6/13/03	12/31/03	Kalamazoo	HB	10/11/01	9/1/03	Kalamazoo	CRA	4/26/03	12/26/03
Cinema City	CTPA	3/15/03	9/30/03	Kalamazoo	SpaceSta	4/1/03	11/1/03		JGWC	3/8/03	9/7/03
	JGWC	10/4/02	10/3/03	Kalamazoo	ATSOT	10/2/01	10/04	Kalamazoo	TS	6/10/03	12/10/03
	SpaceSta	11/29/02	11/28/03	Kalamazoo	HaunCast	4/15/03	4/30/04	Kalamazoo	HB	11/9/02	11/8/03
Cinema City	Trex	8/15/03	8/14/04	Kalamazoo	WOC	4/30/02	10/04		CV	4/15/03	9/14/04
	MOE	4/16/03	12/31/03	Kalamazoo	GOTA	7/18/03	9/11/03	Kalamazoo	Dolphins	9/15/03	2/05
	Solarmax	10/1/02	9/30/03	Kalamazoo	HB	8/30/02	12/31/03		HB	10/23/02	10/31/03
Cinema City	Whales	7/1/02	12/31/03	Kalamazoo	L&C	3/6/03	9/6/03	Kalamazoo	JIAC	6/15/02	9/10/03
	MatrxRel	6/6/03		Kalamazoo	MatrxRel	6/6/03		Kalamazoo	MatrxRel	8/03	10/03
	SpaceSta	2/21/03	4/05	Kalamazoo	Pulse	8/1/03	3/3/04		SAA	2/1/03	
Cinema City	CDS	8/4/03	10/3/03	Kalamazoo	SpaceSta	5/31/02	5/04	Kalamazoo	Skyward	4/26/03	9/30/03
	Pulse	3/21/03	10/3/03	Kalamazoo	AR	5/10/03	11/1/03		AEK	7/5/02	1/4/04
	SU	6/21/03	12/23/03	Kalamazoo	ALBT	9/1/03	3/1/04		CDS	6/6/03	10/31/03
Cinema City	TR	7/1/03	6/30/04	Kalamazoo	CRA	2/14/03	10/14/03	Kalamazoo	Cyberwor	12/6/02	12/5/03
	CRA	5/15/03	1/15/04	Kalamazoo	HB	10/10/01	10/10/03		MOE	6/03	12/31/03
	CV	9/2/98		Kalamazoo	MOE	7/1/03	6/30/04		SpaceSta	4/11/03	4/10/04
Cinema City	MOE	12/1/01	12/03	Kalamazoo	OM	6/30/03	8/31/04	Kalamazoo	Whales	8/22/03	1/19/04
	SpaceSta	5/31/02	12/31/03	Kalamazoo	SpaceSta	10/10/02	10/03		MatrxRel	6/6/03	
	L&C	1/1/03	9/4/03	Kalamazoo	TR	6/27/03	12/14/03		AllAcces	4/3/03	1/3/04

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kofu Krakow IT	SpaceSta	3/18/03	3/31/04	Melbourne WBS	HB	10/12/01	12/31/03	Nuremberg	MOE	1/1/03	1/9/04
	Trex	4/26/03	10/31/03		ITD	10/1/02	9/30/03		Pulse	8/1/03	1/16/04
	JGWC	7/1/03	12/31/03		MOE	7/1/02	6/04		T90	11/20/98	12/03
	Galapago	4/11/03	4/10/04		ALBT	2/27/03	12/31/03		Whales	1/1/03	1/9/04
	SpaceSta	9/6/02	9/5/03		Antarc	2/03	2/04		Africa	12/15/01	12/31/03
	Trex	12/15/01	12/31/03		Bugs	4/11/03	4/11/04		ATSOT	12/22/01	12/31/03
	Whales	8/1/03	1/31/04		Cyberwor	6/22/01	12/04		Cyberwor	2/12/03	2/11/04
	Apollo13	9/20/02	12/04		HaunCast	9/13/01	8/04		GC	12/1/02	12/31/03
	SpaceSta	4/19/02	4/18/04		HB	10/7/02	10/31/03		HaunCast	5/28/03	5/31/04
	Solarmax	7/1/03	6/30/04	Memphis Pink	Horses	9/12/02		Oakland	India	3/1/03	9/1/03
KSC 1	AJ	8/1/03	8/1/04		Kilimanj	5/9/03	12/31/03		MOE	1/3/03	12/31/03
KSC 2	Cyberwor	12/25/00	12/31/03		MOE	10/1/02	12/31/03		Pulse	7/1/03	1/1/03
Kuala Lumpur NP	FOK	4/17/00	4/16/04		Pulse	5/10/03	11/10/03		SOSPI	10/31/02	12/31/03
Kuwait City	ITD	12/25/00	12/03		SA	10/25/01	4/04		SpaceSta	5/9/02	12/31/03
	OO	6/03	9/03		SOSPI	2/13/03	11/30/03		TS	7/31/03	12/31/03
	SpaceSta	10/1/02	9/30/03		SpaceSta	4/19/02	4/04		L&C	6/1/03	5/31/04
	Trex	9/30/02	12/31/03		CRA	6/28/03	11/14/03		MOE	1/1/02	6/04
	HB	10/4/02	12/31/03		CTPA	5/21/03	9/1/03		TBAA	1/1/02	12/31/03
La Coruna	Dolphins	5/1/01		Menlyn ISA	Kilimanj	3/8/03	11/14/03	Oklahoma City	TF	3/15/03	3/14/04
Laie	LS	5/1/01			Apollo13	8/8/03	10/8/03		CRA	3/6/03	9/30/03
Langley FP	MatrxRel	6/6/03			Kilimanj	3/1/03	9/1/03		TS	7/11/03	2/29/04
	SpaceSta	4/26/02	4/05		MatrxRel	6/13/03			CRA	6/1/03	12/31/03
Las Palmas	HB	4/11/03	12/31/03		Bugs	6/1/03	2/1/04		India	9/1/03	3/1/04
	MOE	5/8/03	9/8/03		SpaceSta	6/1/03	2/1/04		JGWC	3/7/03	9/6/03
Las Vegas Bre	MatrxRel	8/03	10/03		Apollo13	5/19/03	10/5/03	Ontario Reg Ontario Reg V Orlando SC	MatrxRel	6/6/03	
Las Vegas Cae	ITD	6/1/03	9/30/03		GOTA	8/15/03	10/31/03		GC	9/13/02	9/12/03
Las Vegas Imx	HaunCast	3/12/02	10/31/03		MatrxRel	6/20/03			CRA	2/15/03	10/15/03
	ITD	6/1/03	9/30/03		SOSPI	5/16/03	10/31/04		MOF	9/18/03	5/28/04
	MatrxRel	7/03	9/03		SpaceSta	5/1/02	4/04		Pulse	5/26/03	1/3/04
	OM	10/23/02		Milwaukee	Bugs	6/20/03	1/20/04		CV	9/1/03	11/30/03
	SpaceSta	4/19/02	4/18/04		CRA	2/28/03	10/28/03		Pulse	9/1/03	12/1/03
	TS	9/1/03	1/8/04		L&C	10/1/02	3/31/04		SpaceSta	4/19/02	4/04
Lehi	AlienAdv	10/29/02	11/30/03		MOF	7/10/03	9/5/03		SpaceSta	5/28/02	11/03
	HaunCast	10/22/02	11/30/03		MatrxRel	6/6/03		Oslo Ota Gumma Oulu Paris Geo	OO	4/26/03	3/30/04
	OW3D	4/11/03	10/10/03		GC	12/1/02	12/31/03		Alaska	5/1/03	4/30/04
Leon Exp	JIAC	6/1/03	11/30/03		India	9/1/03	3/1/04		AR	4/11/03	4/11/04
Lincolnshire Reg	MatrxRel	6/6/03			TR	9/27/03	12/24/03		Horses	4/1/03	3/31/04
Little Rock	SpaceSta	1/15/03	9/30/03		Trex	5/5/03	5/4/04		Pulse	2/5/03	2/5/04
	SU	5/1/03	11/1/03		MatrxRel	6/6/03			SAA	10/23/02	10/22/03
Loch Lomond	LOLL	7/24/02			CRA	2/14/03	10/15/03		Skydance	7/3/02	7/3/04
London BFI	Cyberwor	10/20/02	10/19/03		TS	4/10/03	12/10/03		WAMnv	1/10/00	
	Everest	5/26/03	12/31/03	Montreal FP Montreal VP	AEK	4/4/03	10/03	Parker	Africa	8/29/03	8/29/04
	HaunCast	12/1/01	3/31/04		Apollo13	4/4/03	10/03		OO	12/20/02	2/28/04
	India	9/14/02	9/14/03		Everest	4/4/03	10/03		Everest	10/1/01	9/30/03
	MatrxRel	7/03	9/03		Extreme	4/4/03	4/4/04		LS	7/4/03	7/3/04
	Pulse	3/7/03	9/7/03		OW3D	9/19/03	9/18/04		MOE	7/4/03	7/3/04
	SpaceSta	4/27/02	4/26/04		CRA	4/1/03	3/31/04		SAA	3/8/02	3/04
London ONT	BATB	7/18/03	12/20/03		E3D	1/15/01	12/31/03	Pensacola	CRA	3/20/03	11/20/03
	JGWC	6/1/03	6/30/04		HaunCast	9/4/03	2/28/04		MOF	11/8/96	
	LS	9/1/03	2/05		HB	4/18/02	12/31/03		CRA	2/14/03	10/14/03
	SU	5/1/03	11/1/03		JGWC	7/1/03	7/1/04		HB	4/11/03	4/30/04
London SM	Everest	5/3/03	12/31/03		SU	3/1/03	12/31/03		JGWC	9/13/03	3/12/04
	HB	10/11/01	10/31/03	Munich	Alaska	4/1/03	4/1/04		L&C	8/1/03	9/13/03
	SpaceSta	5/28/02	4/04		AlienAdv	8/1/03	2/28/04		Pulse	6/27/03	12/27/03
	Trex	7/25/03	7/24/04		AR	3/9/03	9/9/03		SpaceSta	6/1/02	5/04
Los Angeles CSC	Alaska	6/27/03	9/1/03		CRA	6/1/03	3/15/04	Phoenix	L&C	6/1/03	12/31/03
	VOTDS	9/9/03	5/3/04		LW	5/1/02	12/03		Pulse	7/3/03	1/7/04
	VOTDS	9/9/03	5/3/04		SAA	5/1/03	12/31/03		Dolphins	5/15/03	5/04
Los Angeles Loe	MatrxRel	6/6/03			SOSPI	1/31/03	1/31/04		E3Dcc	1/15/01	1/1/04
Los Angeles NA	MatrxRel	6/6/03			TS	5/14/03	5/13/04		Everest	9/20/02	9/15/03
Louisville	CRA	3/29/03	11/29/03		MatrxRel	6/6/03			JIAC	9/15/03	9/14/04
	Trex	5/24/03	9/1/03	Nashville Reg	OC	6/25/03	1/25/04		CRA	2/21/03	10/16/03
Lubbock	ALBT	2/14/03	12/31/03		ATSOT	8/22/03	5/31/04	Pittsburgh CSC	L&C	6/20/03	12/03
	GOTA	9/12/03	12/24/03		Bugs	9/9/03	9/9/04		CTPA	2/1/02	1/31/04
	Kilimanj	5/23/03	9/23/03		Cyberwor	6/20/03	6/19/04		Cyberwor	2/1/01	1/06
Lucerne	Alaska	2/2/02	11/30/03		E3D	7/1/02	12/31/03		WOC	1/1/02	12/04
	LS	5/1/03	10/31/03		HB	11/15/02	11/30/03		Pulse	4/3/03	12/1/03
	SU	9/24/02	10/03		MatrxRel	6/20/03			SpaceSta	2/1/03	1/31/04
Madrid	AlienAdv	3/26/03	3/31/04		SOSPI	1/30/03	1/30/04	Poitiers Omni Poitiers Solido Portland	CRA	3/7/03	10/7/03
	Antarc	9/1/02	9/1/03		SpaceSta	8/22/02	12/03		L&C	8/16/02	9/16/03
	E3D	10/26/00		New Orleans	Bugs	3/12/03	3/12/04		MOE	11/2/01	6/04
	HaunCast	6/12/02	12/31/03		HaunCast	8/4/03	11/30/03		Pulse	6/21/03	1/1/04
	HB	11/6/02	10/31/03		L&C	1/1/03	12/31/03		AEK	3/20/03	3/19/04
	L5	6/25/03	6/24/04		MatrxRel	6/6/03			Everest	3/03	9/03
	MOE	5/1/03	12/31/03		MOE	8/4/03	2/28/04		ITD	3/20/03	3/19/04
	SpaceSta	11/6/02	11/5/03		CRA	4/11/03	2/14/04		Trex	3/20/03	3/19/04
Malta	HaunCast	7/26/03	8/31/04		Bugs	7/25/03	11/4/03	Providence Imx	Bugs	5/19/03	11/19/03
	HB	9/15/03	9/30/04		MatrxRel	6/6/03			CRA	6/30/03	3/1/04
	MOE	4/15/03	4/14/04		CRA	6/13/03	10/9/03		MatrxRel	6/20/03	
Manchester UCI	AlienAdv	7/25/03	8/1/04	New York AMNH New York Loe	Dolphins	6/13/03	2/15/04		HB	8/1/03	1/31/04
	HaunCast	9/1/02	2/04		L&C	1/17/03	10/9/03		AR	2/11/03	9/10/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Raleigh Exp	Bugs	5/16/03	11/16/03	Singapore SC	HaunCast	9/1/03	9/30/04	Tokorozawa	Alaska	10/1/02	12/31/03
	Galapago	10/11/02	10/10/03		ITD	1/15/03			SpaceSta	7/1/03	10/31/03
	HaunCast	12/13/02	11/30/03		Trex	4/1/03	3/31/04		SpaceSta	4/25/02	4/04
	Everest	3/14/03	9/27/03		CRA	4/22/03			MatrxRel	6/6/03	
	Extreme	5/23/03	9/23/03	Sinsheim	SpaceSta	7/1/03	11/30/03	Toronto FP	SpaceSta	10/18/02	10/17/03
Regina	MatrxRel	8/03	10/03		E3D	5/16/03	10/31/03		ALBT	5/18/02	11/30/03
	Pulse	6/14/03	1/4/04		Galapago	3/10/01	12/31/03		Antarc	4/1/03	3/31/04
	Bears	9/1/03	3/1/04		SpaceSta	5/9/02	5/8/04		India	5/1/03	12/31/04
	CRA	2/14/03	10/21/03	Sioux Falls	Bears	5/24/03	9/30/03	Toronto OSC	HB	10/12/01	
Reno Fleisch	India	9/1/03	3/1/04		Bears	5/24/03	9/26/03		SAA	1/17/03	7/16/04
	JGWC	3/21/03	9/20/03		Pulse	9/27/03	1/30/04		SpaceSta	10/18/02	
	Solarmax	1/1/03	12/31/03		SU	9/27/03	1/30/04		TS	5/30/03	1/31/04
	TS	6/27/03	12/31/03	Speyer Dome	SupeSpee	5/24/03	9/26/03	Tsuruga	CTPA	7/1/03	9/30/03
Richmond SMV	L&C	6/1/03	1/31/04		HB	6/6/02	12/31/03		Apollo13	8/15/03	10/12/03
	Everest	4/5/03	9/19/03		ALBT	9/18/03	5/18/04		MatrxRel	6/6/03	
	Extreme	6/14/03	1/9/04		CRA	3/27/03	11/27/03		OW3D	6/20/03	6/19/04
	HB	9/20/03	1/9/04	Spokane	Extreme	2/8/02	10/31/03	Valencia Spn	HB	11/1/02	10/31/03
Roanoke	L&C	4/5/03	1/9/04		MOE	2/1/01	6/04		Pulse	7/1/03	7/1/04
	LW	4/15/02			CRA	3/6/03	10/6/03		SpaceSta	10/14/02	9/14/03
	E3Dcc	7/1/03	9/30/03		L&C	3/15/03	9/14/03		Trex	9/15/03	9/12/04
	MatrxRel	6/6/03		Stockholm	TS	8/1/03	12/31/03	Vancouver Imx	Alaska	4/17/03	10/9/03
Rochester MSC	SU	8/22/03	10/23/03		AEK	3/1/00	11/30/03		Bugs	4/16/03	10/11/03
	L&C	7/1/03	2/1/04		ALBT	9/20/02	3/31/04		CDS	6/1/03	10/31/03
	Bugs	5/19/03	11/19/03		Bugs	9/1/03	9/1/04		GC	6/1/03	12/31/03
	GC	3/1/03	12/31/03	Sudbury	CRA	5/9/03	2/9/04	Vancouver SW	GOTA	9/12/03	10/31/03
Sacramento Imx	Kilimanj	8/1/03	1/1/04		E3Dcc	8/1/03	2/28/04		SpaceSta	4/19/02	4/18/04
	MatrxRel	6/27/03			JGWC	11/29/02	11/28/03		AR	5/8/03	12/8/03
	SOSPI	1/31/03	1/31/04		SpaceSta	5/17/02			TS	6/27/03	2/28/04
	SpaceSta	5/1/02	4/04	Sydney WBS	WABOS	10/16/02	10/20/03		TS	6/27/03	12/26/03
Saint Augustine	TS	8/5/03	12/4/03		Bears	5/01		Vantaa	Whales	8/1/03	12/31/03
	GOTA	9/5/03	12/24/03		CTPA	5/5/03	6/30/04		AR	2/6/03	2/6/04
	LW	8/1/03	2/28/04		Trex	3/1/03	9/30/03		Bears	9/1/03	3/31/04
	MOF	5/7/03	12/31/03		ALBT	3/6/03	12/31/03	Victoria	India	1/4/03	
	Bears	7/1/03	7/1/04	Syracuse	Antarc	2/03	2/04		LW	5/15/03	10/15/03
Saint Félicien	L&C	5/25/02	9/03		AR	4/1/03	10/1/03		Trex	3/03	9/03
	Everest	9/26/03	1/29/04		Bears	2/03	2/04		Whales	3/03	9/03
	L&C	9/26/03	5/31/04		Bugs	4/11/03	4/11/04	Vienna LFC	AR	5/10/03	11/10/03
	SAA	9/26/03	1/25/04		CTPA	3/14/02	3/04		E3D	6/7/02	12/31/03
Saint Paul	SpaceSta	5/3/03	9/25/03		Cyberwor	6/22/01	12/03		JGWC	4/10/03	10/9/03
	CRA	6/1/03	10/1/03	Taipei AM	HaunCast	9/20/01	8/04		MatrxRel	8/03	10/03
	Beavers	4/11/03	3/31/04		HB	7/22/02	10/03	Washington NASM	Pulse	9/12/03	
	Bugs	7/24/03	7/24/04		Horses	9/12/02			SpaceSta	1/1/03	12/31/03
	SpaceSta	4/12/03	4/12/04		MOE	10/1/02	12/31/03		Trex	6/26/03	6/26/04
San Antonio 2D	Alamo			Taejon NSM	SAA	10/25/01	4/04	Washington NMNH	CRA	3/20/03	11/20/03
	CRA	2/14/03	10/14/03		SOSPI	2/13/03	11/30/03		OW3D	5/26/03	11/25/03
	JGWC	9/5/03	1/4/04		SpaceSta	4/19/02	4/04		Galapago	7/12/02	
	MatrxRel	6/20/03			E3Dcc	9/14/02	12/31/03		TR	4/11/03	10/31/03
	HaunCast	8/15/03	11/30/03	Taichung NMNS	SAA	7/5/03		West Nyack Imx	CV	3/10/03	3/05
San Antonio 3D	Trex	1/3/03	1/2/04		TS	5/17/03			SpaceSta	4/17/02	
	OO	3/31/01	12/31/03		Yell	1/22/03	1/24/04		SU	9/18/02	
	Bugs	8/8/03	2/5/04		CRA	8/1/03			TF	7/1/76	
	CRA	2/14/03	9/1/03	Taipei MCRC	HB	7/1/02	11/30/03		Bugs	3/14/03	3/11/04
San Diego NHM	Kilimanj	5/15/03	9/1/03		L5	1/15/03	1/14/04	Wuerzburg	Galapago	10/27/99	
	L&C	8/2/02	6/04		Solarmax	3/1/01	6/30/04		GOTA	9/5/03	10/31/03
	MOE	11/1/01	6/04		Wolves	7/19/03	7/18/04		Pulse	3/17/03	9/17/03
	Whales	7/1/03	6/30/04		India	7/1/02			HaunCast	9/19/03	11/30/03
	Bugs	7/25/03	11/4/03	Tallahassee	OO	1/1/03	12/31/03		Kilimanj	9/5/03	2/1/04
San Francisco Loe	MatrxRel	6/6/03			AR	3/31/03	9/28/03	Winnipeg	MatrxRel	6/20/03	
	CRA	4/9/03	12/9/03		BP	8/15/03	5/31/04		SpaceSta	5/1/02	4/04
	HB	11/6/02	10/31/03	Tampa MOSI	MatrxRel	8/03	10/03		Bears	6/27/03	12/03
	LW	6/1/03	12/03		MOE	9/6/03	12/31/04		CRA	2/14/03	10/14/03
	TS	6/27/03	6/9/04		CRA	2/14/03	10/14/03		MatrxRel	8/03	10/03
San Jose	HCBTD	8/17/96			HB	5/23/03	11/30/03	Woodbridge FP	SpaceSta	10/13/02	
	AR	4/18/03	10/18/03	Tampa Reg	L&C	7/25/03	1/4/04		TS	9/10/03	1/9/04
	Bears	11/25/02	11/25/03		TS	4/24/03	12/23/03		MatrxRel	6/6/03	
	L&C	9/2/02	6/30/04		Bugs	8/8/03	11/8/03		SpaceSta	4/26/02	4/05
	Pulse	4/1/03	10/1/03	Tel Aviv NL	HaunCast	9/12/03	11/30/03	Woodridge Cmk	HB	3/14/03	1/31/04
Seattle Dome	TF	9/15/03	11/10/03		MatrxRel	6/6/03			India	8/15/03	
	SpaceSta	5/17/02	5/04		Everest	11/26/02	11/25/04		MatrxRel	6/6/03	
	VOTDS	9/16/03	3/10/04		CRA	3/1/03	11/1/03		OO	7/11/03	10/23/03
	Sedona	3/28/98	12/31/03	Tempe Imx	HaunCast	9/24/03	8/31/04		AlienAdv	8/9/02	12/31/03
Seattle PSC 1	AR	5/10/03	11/1/03		MatrxRel	6/03	10/03	Xalapa	Dolphins	12/1/02	11/30/03
	GC	1/31/03	1/30/04		SOSPI	1/31/03	1/31/04		HaunCast	12/1/01	12/31/03
	AR	7/6/03	1/6/04		SpaceSta	5/1/02	4/04		HB	12/1/02	12/31/03
	L&C	9/1/02	12/31/03		TS	5/19/03	9/18/03		SE	6/23/03	12/1/03
	OO	3/15/03	10/15/03	Tianjin	GC	2/1/03	1/31/04	Yellowstone	SAA	5/10/03	9/30/03
Singapore DC	OnGuard	2/13/99	12/03		HB	8/17/02	12/31/03		Yell	4/1/03	10/15/03
	AEK	11/21/02			OO	10/18/01	12/31/03		MOE	7/1/03	10/15/03
	CDS	7/18/03	9/11/03		Pulse	4/19/03	10/19/03		ZC	5/24/94	
	Cyberwor	4/1/03			ROF	8/15/03	12/31/03				
	Everest	9/15/03	9/15/04		SAA	2/22/03	10/22/03				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Africa	Africa: the Serengeti	1994	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIWC	Adventures in Wild California	2000	MFF	ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SE	Special Effects	1996	IMAX
ALBT	Australia: Land Beyond Time	2002	HMNS	Sedona	Sedona: The Spirit of Wonder	1998	unk
AlienAdv	Alien Adventure	1999	3D nWP	Skydance	Skydance	2002	AC
AllAcces	All Access	2001	IMAX	Skyward	Skyward	1985	IMAX
Antarc	Antarctica	1991	MSI	SOA	Spirit of American	1999	unk
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	Solarmax	Solarmax	2000	MSI
AR	Adrenaline Rush	2002	GSF	SOSPI	SOS Planet	2002	3D nWP
ATSOT	Across the Sea of Time	1995	3D SPC	SpaceSta	Space Station	2002	3D IMAX
BATB	Beauty and the Beast	2002	BVP	SU	Straight Up: Helicopters in Action	2002	SKF
Bears	Bears	2001	NWF	SupeSpee	Super Speedway	1997	SLC
Beavers	Beavers	1988	SLC	T40	Titanica (short)	1992	IMAX
BP	Blue Planet	1990	IMAX	T90	Titanica (long)	1992	IMAX
Bugs	Bugs!	2003	3D SKF	TBAA	To Be An Astronaut	1992	DCI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	TF	To Fly!	1976	MFF
CRA	Coral Reef Adventure	2003	MFF	TR	Thrill Ride	1997	SPC
CTPA	China: The Panda Adventure	2001	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
CV	Cosmic Voyage	1996	IMAX	TRF	Tropical Rain Forest	1992	SMM
Cyberwor	Cyberworld 3D	2000	3D IMAX	TS	Top Speed	2003	MFF
DIS	Destiny in Space	1993	IMAX	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
Dolphins	Dolphins	2000	MFF	UX	Ultimate X	2002	BVP
E3D	Encounter in the Third Dimension	1999	3D nWP	VOTDS	Volcanoes of the Deep Sea	2003	SLC
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	WABOS	We Are Born of Stars	1985	3D IMAX
EMSH	Eruption of Mount St. Helens	1980	DCI	WAMnv	Water and Man (new ver.)	2000	XL
Everest	Everest	1998	MFF	Whales	Whales	1996	DCI
Extreme	Extreme	1999	EP	WOC	Wings of Courage	1994	3D SPC
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	NWF
Galapago	Galapagos	1999	3D IMAX	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
GOTA	Ghosts of the Abyss	2003	3D BVP				
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	DCI				
L5	L5: First City in Space	1996	3D IMAX				
LionKing	Lion King, The	2002	BVP				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LOTF	Legend of the Forest: Special Edition	2003	AOI				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MatrxRel	Matrix Reloaded, The IMAX Experience	2003	WB				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
OC	Our Country	2003	GSF				
OM	Ocean Men	2001	nWP				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				

September 2003 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
73	SpaceSta	13	OO	6	Galapago	2	AJ	1	OnGuard
52	MatrxRel	13	SOSPI	6	Horses	2	BATB	1	Ozarks
48	CRA	11	Bears	6	LW	2	DIS	1	ROF
36	HB	11	CDS	6	Solarmax	2	IOTS	1	S&R
32	Pulse	11	GC	5	AEK	2	OC	1	Sedona
31	L&C	11	OW3D	5	Africa	2	SE	1	Skydance
30	MOE	10	ALBT	5	JIAC	2	UGs	1	Skyward
27	HaunCast	10	CTPA	5	LionKing	2	UX	1	SOA
26	Bugs	9	Apollo13	5	TR	2	WOC	1	
24	TS	9	ITD	4	Antarc	1	AIWC	1	SupeSpee
20	JGWC	8	Alaska	4	MOF	1	Alamo	1	T40
18	Trex	8	AlienAdv	3	AllAcces	1	Beavers	1	T90
17	AR	8	Kilimanj	3	ATSOT	1	BP	1	TRF
17	SU	8	Whales	3	L5	1	EMSH	1	WABOS
15	Cyberwor	7	Extreme	3	OM	1	FOK	1	WAMnv
15	SAA	7	GOTA	3	TBAA	1	HCBTD	1	Wolves
14	Everest	7	LS	3	TF	1	HH	1	ZC
14	India	6	CV	3	VOTDS	1	LOLL		
13	E3D	6	Dolphins	3	Yell	1	LOTF		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Springfield, MO 65807 USA
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www.wondersofwildlife.org

Arclight Productions
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Ballantyne of Omaha
4350 McKinley Street
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20las%20vegas

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Consolidated Film Industries
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Hollywood, CA 90038 USA
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science.html

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www.hmns.org

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I'm proficient in the operation of many projection systems including IMAX 2D classic and 3D GT projectors. Also Mark 1 and QTRU reel decks, Sonics DTAC and the PSE headsets including the glass washing machines.

Iwerks 1570 projectors, AIS Maverick 1570 Projectors, Kinoton 35mm PK60-D projectors, Neumade lamp-houses, Cine-Q automation, Big Sky 70mm and 35mm platters, rectifiers, DTS units, THX, multiplexers, phase checkers many other items which are summed up on my resume. Please contact John T. Moon II at: JohnatI-MAX@aol.com or call 702-648-2554

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light

systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute - Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience. Canadian resident, willing to re-locate.

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SHORTS

Matrix watch

The Matrix Reloaded: The IMAX Experience opened in 41 theaters on June 6, three weeks after the 35mm premiere, and as of this date has appeared in a total of 69 theaters. It continues in 52 this month, including a handful of late openings outside North America.

The film has grossed over \$730 million worldwide to date, US\$10 million reportedly coming from IMAX theaters. (We say "reportedly" because LF-only grosses have not been posted through the normal box office reporting channels. The \$10 million figure comes from an August **Imax Corporation** press release.)

Imax says that the film's performance indicates that repurposing Hollywood features can help studios extend their films' "legs." In 35mm theaters, major blockbusters' weekly grosses can fall by 50% to 70% after the opening weekend. The IMAX *Matrix* experienced week-to-week drops of only 15% or less in its first month.

Along with the drop in grosses, the number of screens showing a film also drops precipitously as new films open. *Matrix* launched on 3,600 screens in May, dropped to 2,350 after four weeks, and by eight weeks was showing on only 100 screens, most of which were IMAX.

Imax says that it considers *Matrix Reloaded* to be a "dress rehearsal" for the simultaneous release of *The Matrix Revolutions* in 35mm and IMAX theaters in November, and that "promotion of the IMAX theater launch will be a distinctive part of Warner Bros' multi-million-dollar marketing and promotional campaign."

Imax expects that *Matrix* and future Hollywood releases will spur sales of its MPX™ theaters systems. Since announcing

the low-cost system in February (see *LFX* March 2003), the company has announced three signings: one with **Jack Locks Theatres** in Michigan (see *The Biz*, *LFX* April 2003), and two in China (see page 4).

Sinsheim gets Concorde

Germany's **Auto & Technik Museum Sinsheim** has been presented with an Air France Concorde supersonic aircraft, one of only two that will be on display outside France. (The other will go to the **National Air and Space Museum's** Udvar-Hazy Center in Virginia.) The plane was flown from Paris to a military airfield, and carried the 60 miles (100 km) to the museum by truck. It will go on display in April 2004.

The museum's **Michael Einkörn** tells

According to press reports, the film is being co-produced by **Kathleen Kennedy** and **Frank Marshall**, and will be distributed by **Disney's Buena Vista Pictures**. (BV reps contacted by *LFX* had no comment, and the film is not scheduled to be presented with other Disney projects at the **Giant Screen Theater Association** conference in Glasgow this month.) Butler, who is in the Congo working on another project, could not be reached for comment.

Butler also directed the 1977 documentary *Pumping Iron*, about Arnold Schwarzenegger.

Jackson Hole nominations

The biennial **Jackson Hole Wildlife Film Festival** has nominated two LF films for awards in its "Best Theatrical Program" category: **Principal Large Format's** *Bugs!* and *Jane Goodall's Wild Chimpanzees* from the **Science Museum of Minnesota**. Also nominated in the category is *Winged Migration*, the 35mm feature by **Jacques Perrin**, who is producing *L'Air et L'Eau*, the new Magic Car-

pet film for **Futuroscope**. (See *Shorts*, *LFX* March 2003.)

The festival will be held Sept. 22-27 In Jackson Hole, WY.

Waikiki IMAX closes

The **Waikiki IMAX Theatre** in Hawaii closed on July 10 and the space will be redeveloped to other uses, according to owner **Consolidated Amusement Company, Inc.** Declining attendance and failure to attract local residents to the site in tourist-oriented Waikiki were cited as reasons for the closings. The move leaves the IMAX theater at the **Polynesian Cultural**

(see *SHORTS* on page 11)



Concorde arrives at the Auto & Technik Museum in Sinsheim, Germany.

LFX that the landing was filmed with 3 HDTV cameras and that a three-minute 15/70 short will be made with the footage of the last landing of a French Concorde.

Butler making Mars LF film

George Butler, director of *Shackleton's Antarctic Adventure*, has begun shooting an LF film about Mars that will include high-definition images captured on the planet's surface by two NASA rovers. Butler filmed the launches of the rockets carrying the Mars Exploration Rovers at Cape Canaveral in June and July. The spacecraft will arrive at the Red Planet in January 2004.